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ABSTRACT

This field-tested guide is intended to help 4th, 5th, and 6th grade teachers introduce students to different musical concepts through a series of ten 30 minute television programs. Produced by WETA-TV, Washington D.C., the fast paced, humorous programs expose students to many musical styles including vocal and instrumental jazz, bluegrass and pop, gospel and gregorian chant, Eastern and Western, solo, ensemble, and orchestral. The teaching guide focuses on experiential, activity oriented learning and listening. For example, students create simple compositions, write Haiku, conduct music, listen to different versions of the same song and discuss the differences, or plan a concert. For each television program the teaching guide outlines the behavioral objectives and major concepts to be taught, provides a synopsis of the program, and suggests preparatory and follow up classroom activities. The guide also recommends additional musical selections and provides listening guides comprised of four to six multiple-choice questions to help students respond to and define what they are hearing. Reproducible worksheets containing student exercises, a discography of music of non-European origins, a description of commercially available musical instruments, and listings of recommended student and teacher readings are also included. (Author/RM)

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MUSIC

GUIDE TO CLASSROOM USE IN INTERMEDIATE GRADES

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MUSIC

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INTRODUCTION

MUSIC is a series of ten 30-minute television programs produced by WETA-TV, Washington, D.C. through a contract with the United States Department of Health, Education, and Welfare, Office of Education, and a grant from Allied Chemical Corporation.

It offers you and your students a combination of resources that have been designed to flow together. The ten television programs form the core of the curriculum. They are meant to introduce viewers to the musical concepts to be studied and to provide a large variety of listening experiences. The narrator of these programs is Murry Sidlin, music director of the New Haven Symphony Orchestra and former resident conductor of the National Symphony Orchestra in Washington, D.C. The program format is fast-paced, full of humor, and full of music – appropriate to a viewing audience that has highly sophisticated tastes both in television viewing and in music. In learning about different musical concepts, viewers are exposed to a wide variety of styles – vocal and instrumental, jazz, bluegrass and pop, gospel and Gregorian chant, Eastern and Western, solo, ensemble and orchestral. Each program ends with an opportunity to apply all that has gone before, to view and to listen as music is recreated by the great human resources of the National Symphony Orchestra, conducted by Murry Sidlin.

This GUIDE TO CLASSROOM USE has been developed for and tested in grades 4–6. Its focus is on experiential, activity-oriented learning and listening. Ideally, the curriculum would be implemented through the joint effort of the classroom teacher and music specialist, capitalizing on the strengths of each to create the most effective teaching/learning situation. The regular classroom teacher will find that most activities within this guide are based on teaching methodologies familiar to other disciplines, and are written in non-technical language. Specialists will recognize ways of extending these activities based on their own experiences, and can offer assistance to the classroom teacher in correlating these activities with the rest of the music program, in suggesting and locating additional teaching resources, and in presenting parts of the units.

The goals of this curriculum are for students:

- to enjoy music;
- to be able to perceive specific musical characteristics;
- to be able to identify these characteristics when they occur in different situations;
- to respond and become interested in listening to a greater variety of music.

HOW TO USE **MUSIC**

1. On the first page of each unit you will find the concepts on which the program is based, the specific behavioral objectives students should work toward, and a synopsis of the program, including the music that will be heard. Scan the program descriptions and decide which programs you wish to use. Every effort has been made to have each program and corresponding classroom unit stand on its own. The programs need not be used in the order they appear if they would work into your curriculum better in some other order.

2. Find out from your media specialist or your local instructional television station when the programs are to be broadcast. The programs may be taped off the air and used at your convenience for a five-year period beginning September 1977. Your media specialist needs to know that you want this done, however.

3. Review the activities that follow each program synopsis and make a general determination of how much class time you will use for each program/unit.

For some units you may wish only to show the television program; others you may wish to study in depth, planning a series of lessons over a one or two week period.

Each unit has some or all of the following types of lessons:

PREPARATORY ACTIVITY

Students will gain far more from watching a particular program if beforehand they have some exposure to the concepts, ideally just prior to viewing. These activities should not require more than 10–15 minutes and are designed to motivate interest, focus attention, and, in most cases, to provide for some musical experience associated with the concepts. They are not meant to be an end in themselves.

follow-up ACTIVITIES

Each unit has about a half dozen activities related to the behavioral objectives. The activities are designed to give skill practice and to extend the students' learning into the creative sphere. These activities are at various levels and take varying amounts of time. Several can be combined into a single day's lesson of approximately 45 minutes. As a basic rule, choose from among the suggested activities those that are appropriate to the interests and needs of your students. Some activities, particularly those that involve student composition, may best be planned over several days so that students have the opportunity to reflect and to prepare presentations for the rest of the class.

RECOMMENDED CLASSROOM LISTENING

A major emphasis of this curriculum is on the development of students' aural perception, and at least one lesson per unit should provide for these experiences. An assumption has been made that the majority of school systems using the series will have among their resources either the *RCA Adventures in Music* series or the *Bowmar Orchestral Library*. Most units recommend specific selections from these collections that are appropriate to the concepts under discussion. In order to guide these listening experiences, a series of easily reproducible student worksheets, called Listening Guides, are on pages 55-60. These are comprised of four to six multiple choice questions that assist students in responding to and defining what they are hearing. For your convenience, an answer key appears with each selection under Recommended Classroom Listening. You are also encouraged to select music from the multi-ethnic discography appearing on page 44. NOTE: Please read the section entitled "Encouraging the Art of Intelligent Listening" for a more complete discussion on how to use these materials (pages 7-9).

STUDENT EXERCISES

Student Exercises, like the Listening Guides, appear in easily reproducible worksheet form following the Listening Guides. The purpose of these exercises is to encourage students to think about different musical elements in terms of their own familiar experience. Thus, these exercises teach in an efficient manner by having students make connections between things they already know and the new material presented on the program.

4. Add your own ideas for activities that will complement the units. Material for singing, for example, is abundantly available in schools, and therefore no attempt has been made to include it herein. It is expected, however, that you will use songs that are familiar and popular locally as a resource and as a bridge to new material.

5. Prior to teaching a unit, privately rehearse unfamiliar activities you will ask students to do so that you feel comfortable doing them yourself. Listen to the music you have selected for your listening lesson. If your lesson calls for the use of instruments, make sure you have an adequate supply. Call upon local music resource people to help you in planning.

6. While you are teaching, enjoy the experience with your students.

ENCOURAGING THE ART OF INTELLIGENT LISTENING

We live in a world in which we are often surrounded by music. Most of the time we hear it – at least in the sense that we know there is something musical happening and perhaps passively accept its presence. But how often do we listen?

This curriculum is based on the philosophy that listening is a distinctly active experience, that the ability to listen can be developed, and that the evaluation of the listening experience lies in the listener's ability to respond to what has been heard.

Unfortunately, it seems much more formidable to determine acceptable student responses to music than it does to other areas of the arts curriculum. For example, when we look at a picture, we can describe what we see, and even if our description isn't enormously sophisticated, we have made an acceptable response. Likewise, when we read a book (or ask students to do so), we can almost always communicate what happened (i.e., the plot). Responding to a musical experience appears at first to be much more difficult because of an apparent language barrier. It is, therefore, of great importance that we help students to develop the language to communicate musical events in the same way we teach them to describe science experiments, literature, dance and the host of other subjects we teach.

There are, in fact, several ways to respond to a musical listening experience:

(1) aesthetically – by analyzing what was heard and being able to discuss what was heard in musical terms;
(2) creatively – by recreating musically or through movement what was heard;
(3) affectively – by describing the effect of the experience in terms of pleasure and preferences.

None of these is mutually exclusive, although some types of responses may come more easily to one person than another. There are those people, for example, who can analyze music, but never recreate it; likewise there are many who "know what they like," but not why.

The three dimensions described above clearly relate to the three learning domains: cognitive, psychomotor and affective. This curriculum focuses on the cognitive area as a means ultimately of increasing students' affective responses. Several research studies have suggested a connection between these two areas and in particular point to a relationship between students' repeated exposure to different types of music and their increased preference for what they have repeatedly heard. Several researchers have concluded that repeated exposure combined with instruction on aesthetic listening is the most successful combination of experiences.

USING THE LISTENING GUIDE

The six Listening Guides are intended to provide semi-structured, active listening experiences that can serve as catalysts to students' discussion of music. Each Listening Guide focuses on how a particular element is used in a particular work of music. While answer keys are provided for those works of music listed under Recommended Classroom Listening, this is meant as a convenience only. It is not intended either to limit your selection of music or to encourage the Listening Guides being used as a test rather than a teaching mechanism.

Most often the questions are posed in extreme terms (e.g., Was the music fast or slow?). Most music, however, will fall between these extremes. Further, because music is a continuous series of events rather than a static cross section of experience that can be analyzed, the questions in each Listening Guide serve more to promote a certain type of discussion than they do to elicit "right" answers. There may, in fact, be several equally correct answers to a question, each answer being correct at a certain point in the music.

It is important that in discussing music, students focus on what they hear rather than on what they feel. While it is expected that students will react emotionally to music, such reactions essentially are private, terribly difficult to verbalize, and deal more with the time, place and mood of the listener than with the music. A word of caution, therefore, is appropriate regarding excessive verbalization about listening experiences. While it is desirable to develop a vocabulary to discuss what is heard, students may have very valid perceptions that they cannot verbalize. Just as you pick up visual clues from your students in other teaching areas that your experience tells you are positive, negative or uninvolved reactions to lessons, so will your experience and common sense guide you here.

Following are several suggestions for how to use these guides in the classroom. Regardless of the way you choose, it is important for each listening lesson to culminate with a final playing of the music during which students may just enjoy it.

1. All students might focus on the same question. Initially this is useful because it allows the class to come to grips with different interpretations of the same words and sounds and to begin to develop a base

of common experience from which they can make judgments. Because comparison and contrast are so useful in this area, once students have discussed a concept as it related to one piece of music, a second piece of music should be introduced as a comparison. This will help students come to the realization that the extremes represented by the questions are not very accurate and that most music falls somewhere in between. It may be louder or softer at different points in the music. Or, it may be louder or softer than other music students have heard. Likewise, the tempo – faster or slower – will be relative to other music. The use of comparison and contrast will encourage students to develop their own vocabulary for points along the continuum.

2. When students are familiar with the general technique, the class might be divided into groups, each group being assigned a question or two from a different Listening Guide. The advantage of this method is that more information about a single piece of music can be elicited at one time without overburdening any one student's listening skills.

3. As students progress further in their ability to discriminate musical events, they can be asked to respond to more questions at one time. Initially, these questions should all be from a single Listening Guide. Later, you might regroup the questions from the several guides to form your own set. In either case, students probably will require more than one listening to any single musical example to be able to focus on and hear the different elements.

If a particular question proves too difficult for students or does not elicit a response, you might ask, "What did you hear in the music that you remember?" and attempt to build a description of the musical events through the responses of different students. Similarly, "What stood out most in the music – the rhythm? Melody? Harmony? Tone color? Form? What was it like?" can prime the pump for discussion.

DEVELOPING AND USING CALL CHARTS

The six Listening Guides are by their very nature highly generalized. They relate to the whole of a musical work rather than to any specific events in the music. While they may be used with almost any music you choose, for a more detailed musical analysis, a more sophisticated teaching tool is helpful. Such a device is generally termed a call chart, because one calls out a number to direct students' attention to specific musical events which are described on a chart. Rather than summarizing the music heard, they focus students' attention on particular parts of the music as they happen. A sample call chart, prepared for use while listening to Copland's four variations on "Simple Gifts" from *Appalachian Spring* can be found following this page.

Teachers interested in developing their own call charts are encouraged to follow these suggestions:

1. Develop a vocabulary (similar to that used in the Listening Guides) that is appropriate for use in describing musical events in selected examples. A useful reference will be the concept listings in each unit.

2. Select the area of concentration, then focus on that aspect of the music during exploratory listening. For example, a call chart might be developed to point out only rhythmic characteristics, noting the rhythm pattern which begins the music, the tempo, and any passages where the rhythm pattern changes. Or, the chart may focus on several interesting parts of a passage, e.g., the rhythm pattern, the instrumentation, the type of harmony used, etc.

3. Through this process of exploratory listening, select excerpts or complete pieces that seem to have the *most obvious* examples of what it is you have chosen as the chart focus, e.g., rhythm or melody. Teachers who are not familiar with many works of music, or who need assistance in selecting records that stress the elements on which you want to focus, should certainly enlist the aid of their music specialist in this process.

4. Select pieces that are brief or choose excerpts that last not more than three minutes. Examples longer than this are apt to be too long to hold students' attention unless they have become highly skilled in using these charts.

5. Listen to the selected example several times until you are able to pinpoint (by jotting down descriptors while you listen) characteristics which relate to your focus and which quickly direct the student's attention to specific events.

6. Use brief and as precise sentences as possible, or simply use single word descriptors to direct attention to given events occurring at a given moment in the on-going music. For example, if your focus is on rhythm and meter, your description might be:

1) Fast; jumpy (staccato); music moves in 2's.

When the music changes (hopefully you have chosen an example where the changes occur within a reasonable length of time, i.e., ten seconds, or time enough to read the descriptors between changes), you might change descriptors like this:

2) Moderate; smooth (legato); music moves in 3's.

3) Slow; female voices enter in duple meter.

7. Provide numbers (or similar indicators) which may be called out a split second prior to when the event in the music occurs. To avoid a voice-intrusion during listening, project the chart onto a screen and point to each call number and event the students should focus on while listening.

The process described thus far can be carried out without the written music (or score). Although greater

precision in pinpointing musical events can be achieved by selecting music for which there are available scores, when such scores are not available, do not despair. Even if you can't read music, you can create call charts. Using the ear to identify musical events will prove highly rewarding to you. Moreover, what you as a teacher find obvious in the examples will more than likely be those events that the students are apt to recognize and retain more easily. Finally, the total experience will result in a broader and deeper understanding of the Listening Guides and techniques used throughout the guide.

SOME GENERAL RULES FOR LISTENING LESSONS

In general, when providing listening experiences, keep the following in mind:

- Be patient. Do not expect students to listen attentively to music for more than a few minutes at a time. Their attention span will build as their interest and knowledge builds. It is better to have a successful short experience, where students know what they are listening for, and in fact hear something, than a longer one where the point of the experience is lost. It is a good idea to advise students how long a work is.
- Ask: "What did you hear?" Not: "How did it make you feel?"
- Be accepting of each student's personal values. Students need not like everything they hear, nor do you need to like everything they want you to hear. But if they have never heard it, it is virtually impossible for them to grow up valuing it.

SAMPLE CALL CHART

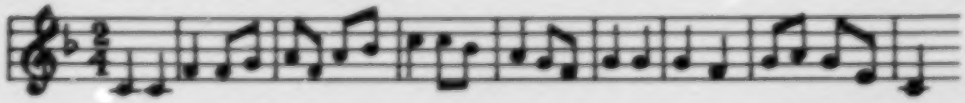
MUSICAL EXAMPLE: Aaron Copland's *Appalachian Spring:* Four Variations on "Simple Gifts"

(Bowmar Orchestral Library Series 2, No. 65, or excerpt from RCA LP 2401)

Appalachian Spring, composed during 1943-44, is a ballet written for Martha Graham, that uses Pennsylvania Dutch and Shaker tunes. The scenario concerns a pioneer celebration in spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century. The central characters are a bride and a groom. The composition is highly rhythmic and has a musical flavor typical of country celebrations unique to Pennsylvania Dutch country and the environment of the Shakers. The Shakers are a religious sect established in America around the time of the Revolution. They express their religious fervor through shaking, dancing, leaping and singing.

Call Numbers

1. THEME: Solo clarinet plays melody. Accompaniment is played by flute repeating sustained tones.



2. Brief transistion; key changes.
3. VARIATION I: Oboe and bassoon in duet on melody. Repeated tones in accompaniment. Plucked strings and glockenspiel prepare for:
4. VARIATION II: Imitation section introduced by violas and trombone, followed by horns and violins, followed by cellos and basses; melody moves at half its previous speed (augmentation).
5. Brief transition.
6. VARIATION III: Trumpets and trombones play melody; rapid notes in strings. Melody moves twice as fast as in theme (diminution).
7. Transition: Woodwinds play a shortened version of melody (second part of tune).
8. VARIATION IV: Melody in full orchestra; loud; moving at half speed (augmentation); strong accents in trombones and basses.

MUSIC...IS

MUSIC...IS RHYTHM

MUSIC...IS MELODY

MUSIC...IS HARMONY

MUSIC...IS TONE COLOR

MUSIC...IS FORM

MUSIC...IS COMPOSED

MUSIC...IS CONDUCTED

MUSIC...IS IMPROVISED

MUSIC...IS STYLE

ABOUT MURRY SIDLIN, MUSIC DIRECTOR AND NARRATOR

Murry Sidlin, Music Director of the New Haven Symphony Orchestra, and Resident Conductor of the National Symphony Orchestra from 1973-1977, has been Guest Conductor of symphony orchestras throughout the United States, and has programmed and conducted more than 300 Young People's Concerts.

Sidlin, a native of Baltimore, Maryland, began distinguishing himself musically as a young man. As a student at the Peabody Conservatory of Music (from which he received both his Bachelor's and Master's degrees), Sidlin was awarded first prize in the Baltimore Symphony Orchestra's Young Conductors Competition. He was one of three conductors selected to participate in the National Orchestra Association's American Conductors Project as a student of Leon Barzin. He was also awarded two consecutive fellowships in conducting at the Accademia Chigiana of Siena, Italy, where he studied with Sergiu Celibidache.

From 1971 through 1973, Sidlin was Assistant Conductor of the Baltimore Symphony while serving at the same time as Music Director of the Maryland Ballet and Assistant Conductor of the Aspen Music Festival. In April, 1975, he won critical acclaim for his New York conducting debut with the National Orchestral Association of New York at Carnegie Hall.

Among the distinguished groups Sidlin has conducted are the Minnesota Orchestra, the Pittsburgh Symphony Orchestra, the Gävleborgs Sinfoniorkester of Sweden, the San Antonio Symphony Orchestra and Opera Company, and the Atlanta, Milwaukee, and Nashville Symphony Orchestras. During the summer of 1974, he was Conductor-in-Residence at the Wolf Trap/American University Music Academy and has also conducted the All Eastern Orchestra of the Music Educators National Conference, the All State Student Orchestras of New York and Maryland at music education conferences, and has conducted at the Chautauqua Festival.

Sidlin served on President Ford's Commission on Presidential Scholars and was the keynote speaker at the first National Conference on the Arts and Humanities sponsored by the Department of Health, Education, and Welfare, where he spoke on the "Relationship Between the Symphony Orchestra and the Education Community." He participated also in the White House Conference on Arts in Public Education of the Office of Youth Affairs.

PROGRAM 1:

MUSIC...IS

MUSIC IS THE PRODUCT OF THE DELIBERATE ORGANIZATION OF SOUNDS.

BEHAVIORAL OBJECTIVES

- Students will be able to discriminate when sounds are music and when sounds are noise.
- Students will be able to compare sounds according to pitch (higher or lower) and dynamics (louder or softer).
- Students will show their awareness of the many different types of music by citing at least five examples with which they have had experience.

CONCEPTS

- All sound is the result of vibration, the act of setting air into motion.
- To make a sound higher or lower, louder or softer, faster or slower, longer or shorter, the vibration must be changed in some way.
- In music, vibrations are organized; in noise, vibrations are unorganized. As long as sounds can be controlled and deliberately organized, they have the potential of being used musically.
- Throughout time and throughout the world, people have communicated feelings and ideas through the non-verbal language of music.
- There are many different kinds of music and many aspects of our lives in which music plays a large part.

SYNOPSIS

"There are so many ways in which music touches our lives every day," says Murry Sidlin, opening MUSIC . . . IS.

We find him sitting on top of the world, a perfect location from which to introduce us to a series of newsreels that show what's happening musically around the world. In Finland, we see a couple getting married and watch their friends join in dance to celebrate. In Kentucky, bluegrass music fills the air as some friends relax together. In Austria, we see the Vienna Boys Choir singing in a church. In Mexico, we

see a colorful fiesta where townspeople join together in dance in the main square.

Back in America, in a congregation in Connecticut, we see the role of music and movement in worship. The newsreel ends with the frenzy of a Beach Boys concert, showing how the power of music can attract thousands of people.

After leaving the movies, Murry talks about the many types of music that he is likely to listen to in a day, including Barbra Streisand, Linda Ronstadt and Miles Davis. As we see, it depends on how he feels.

The next segment portrays a musical generation gap wherein what's noise to some is music to others. With some help from Bernie, the stage manager, Murry clarifies the real difference between noise and music which, it turns out, has nothing to do with how loud a sound is, but whether the sounds are organized. That is why a steel garbage can is just something to knock over one minute and a musical instrument in a Calypso band the next. On hand to help with the demonstration is the Trinidad Steel Band of Washington, D.C. (David Zephrine, Peter Brown, Hubert Griffith, Michael George, Junior Imwaits, Carlye Oliver, Keith Preddie).

Murry explains that from the beginning of time people have investigated sounds and organized them into music to express their feelings, to celebrate, to mourn and to have beauty around them. Some music, such as *Kol Nidre*, a part of the Jewish people's Yom Kippur worship service, has such great meaning for the people who created it that it has been heard all over the world for centuries. In Africa, nearly all activities are accompanied by music and dance. Tribal chants, such as the one we hear, are passed down from generation to generation in celebration of life and death, health and sickness, youth and age. The Japanese music we hear reflects the life style of a people who kept the same customs for thousands of years and passed these customs on through music, art, dance and theater. In Europe, music was once confined to the church, but by the Middle Ages we see that people began to gather on special occasions to be entertained. And by the Renaissance – a time of kings and courts – special music accompanied just about every daily royal activity.

As Murry floats back through time toward today, he latches on to a musical score, and calls upon the orchestra to assemble. (Beware! This group has a rather unique way of getting around.) Murry introduces us to the composition that will conclude the program: the Finale of Beethoven's *Ninth Symphony*, performed by the National Symphony Orchestra and the University of Maryland Chorus. Beethoven was one of many people throughout history who reached out and organized large combinations of sounds into music to express very emotional ideas – in this case, the wish for all people to live in peace.

PREPARATORY ACTIVITY

When is sound music? When is sound noise? In this activity, students will listen to a variety of sounds, categorize them as music or noise, and begin to develop their own criteria for each category. Prepare a wall chart with four columns: Music/Why?/Noise/Why? Choose several of the following for sound input: a ruler hitting a desk, rustling of paper, a book dropped on the floor, a tape recorder running backwards, a musical instrument, a bird, water dripping, etc. In addition, take advantage of sounds that happen to occur during the discussion (e.g., the band practicing, the school bell, a jackhammer, someone running down the hall, etc.). Have students place each sound in one or the other category and give a reason why they put it there. Different students may categorize a sound the same way for different reasons. Likewise, students may disagree as to whether the sound is music or noise. Save the chart for review and revision following the program.

follow-up ACTIVITIES

1. Each student should experience vibration. Some easy methods: Read a sentence while holding one hand lightly on the throat. Twang a rubberband. Place a ruler half-way over the edge of a desk and snap it. Swing a plastic vacuum cleaner hose in a circle. (Students will notice that when it is moved very slowly, no sound is audible. This is because there must be a minimum rate of vibrations before we perceive the sound. Likewise, as the hose is swung more rapidly, the sound will change, becoming more audible and higher-pitched.) For more science-related sound activities, see Recommended Reading for Students: About Sound (page 47).

2. Throughout the series, the concepts of faster/slower, higher/lower, louder/softer, longer/shorter are discussed. This unit emphasizes the concepts of pitch (higher and lower) and dynamics (louder and softer). It is important that students be able to hear and reproduce these musical differences. In the Resource section is a list of instruments, some of which are commercially available, and many which can be made by students (pages 45-46). Each student should have access to different kinds of instruments and sound sources, and should have the opportunity to experiment with them to determine their sound qualities.

3. Provide training in discriminating between pitches with the following game. Students can work in pairs, or this can be a whole class activity. The first student should play any two tones on a pitched instrument, e.g., a piano, bells, xylophone. The second student must tell if the pitches were the same or different, and if the second tone was higher or lower than the first. The second student then becomes the

sound creator. The activity can be made more complex by increasing the number of tones given.

4. To develop students' ability to distinguish one sound from another, the class can try to determine the direction from which they hear sounds that they can't see being made. Place four students in different areas of the room and establish a signal at which they will walk or stop according to your direction. The rest of the class should have their eyes closed and should point to the source of the sound of the footsteps. The complexity of this activity can be varied according to how many students you direct to walk at one time. It can also be varied by using sound sources other than footsteps, such as instruments, voices, etc.

5. To heighten students' awareness of the many sources of music around them, determine a period of time, e.g., one evening, when they will log when and where they hear music. In preparing students for this assignment, discuss possibilities, e.g., whistling, humming, TV, elevators, stores, etc.

6. Discuss the different types of vocal music prevalent in America today. Ask students to bring in some of their favorite examples of different types.

STUDENT EXERCISE

Student Worksheet No. 1 is on page 61.

This exercise will assist students to consider gradations of pitch (from lower to higher) and gradations of dynamics (from softer to louder).

Students are asked to compare two things that do not usually make sounds (e.g., spring and winter), and to discuss the differences inherent in each thing that would affect either its pitch or degree of loudness, if it were a sound source. They are then directed to demonstrate these differences using a sound source.

The worksheet has one example that the class might do together and several that students could work on individually or in pairs. Students may wish to develop additional examples for their peers.

An important part of this activity is a class discussion of various students' responses, focusing on the reasons for their answers rather than on the answers themselves.

RECOMMENDED CLASSROOM LISTENING

Use with Listening Guide No. 1, page 55.

RCA ADVENTURES IN MUSIC

Copland, *Billy the Kid:* Street in a Frontier Town
Grade 6, Vol. 1
Answer Key: 1 d 2 d 3 d 4 b

Holst, *The Perfect Fool:* Spirits of the Earth
Grade 6, Vol. 2
Answer Key: 1 d 2 b,d 3 d 4 b

Walton, *Facade Suite:* Valse
Grade 6, Vol. 2
Answer Key: 1 d 2 b 3 d 4 b

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Dukas, *Sorcerer's Apprentice*
Series 1, No. 59
Answer Key: 1 d 2 d 3 d 4 b

Gershwin, *An American In Paris*
Series 3, No. 74
Answer Key: 1 d 2 d 3 d 4 b

Rimsky-Korsakoff, *Scheherazade:* The Sea and Sinbad's Ship
Series 3, No. 77
Answer Key: 1 d 2 a,d 3 a 4 b

PROGRAM 2:

MUSIC . . . IS RHYTHM

RHYTHM IS PATTERNS OF SOUNDS AND SILENCES, ORGANIZED BY STRONG BEATS AND WEAK BEATS.

BEHAVIORAL OBJECTIVES

- Students will be able to describe rhythmic patterns by noting the occurrence of strong beats and weak beats.
- Students will be able to respond through movement to contrasting rhythmic patterns.

CONCEPTS

- All music has rhythm.
- Rhythm is described by:
  duration *(how long or short the sounds and silences are);*
  accent *(weak, strong, or unaccented);*
  tempo *(how fast or slowly the music moves).*
- The accent or pulse is what divides music into patterns of 2 beats, 3 beats, 4 beats, etc.
- These patterns may be *regular* – staying the same throughout a piece of music – or *irregular* – changing periodically during the music.
- Some music is rhythmically free – there is no sense of strong beats that divide the music into rhythmic patterns.
- Syncopated music has a regular rhythmic pattern, but the accent is shifted from the strong beat to a weak beat.
- Silence . . . or rests . . . can magnify a rhythmic pattern, even though there is no sound.

SYNOPSIS

Rhythm is the most immediately recognizable element in music because we feel it. We feel it dancing, moving, walking, riding. We feel it inside our bodies in the rhythmic pattern of the heart. And that's the first thing we see and hear in MUSIC . . . IS RHYTHM – the regular and steady beating of a human heart, the strong beats and pulses that keep us alive. What is rhythm in music? It's the way the strong beats and weak beats of the music are organized. Many times,

musical rhythmic patterns mirror the rhythmic patterns of life. The rhythm of the heartbeat, gives way to the musical heartbeat that we feel in Beethoven's *Symphony #7*. The rhythmic pattern of horses galloping across a field is felt in "Bury Me Not On The Lone Prairie." The rhythm of the ocean can be sensed in Debussy's *La Mer*. Trains rolling through the countryside provide the rhythm of "The Rock Island Line," and the excitement of city life echoes in the rhythm of Gershwin's *An American in Paris*. These are all short parts of MUSIC . . . IS RHYTHM that help viewers sense the rhythmic patterns that are a part of all music.

In the next sequence, Murry Sidlin conducts the National Symphony Orchestra in a rapidly changing selection of music to show us how much music is divided into rhythmic patterns by strong beats and weaker beats. Sometimes it's in two beats (strong, weak) as in Sousa's *Stars and Stripes Forever*, sometimes in patterns of three beats (strong, weak, weak), as in the Finale of Handel's *Music For Royal Fireworks*. While we feel rhythms either in groups of two or three, a composer may group the beats in just about any combination of two's and three's. We hear parts of the "Toreador Song" from Bizet's *Carmen* (four beats – strong, weak, strong, weak); the second movement of Tchaikovsky's *Symphony #6* (five beats – strong, weak, strong, weak, weak); "Barcarolle" from *Tales of Hoffman* by Offenbach (six beats – strong, weak, weak, strong, weak, weak); the Finale of Stravinsky's *The Firebird Suite* (seven beats – strong, weak, weak, strong, weak, strong, weak).

Some rhythm patterns become so familiar to us that as soon as we hear them, a whole situation comes to mind. Do you need to see a marching band when you hear it way off in the distance to know exactly what it is? Well, when Murry hosts "What's That Rhythm?", his young contestants come up with some pretty strange answers to that question.

There are other rhythmic qualities to listen for besides the regularity of strong beats and weak beats. Some music, for example, is deliberately irregular –the pattern keeps changing. Sometimes the beats are grouped in two's, sometimes in three's, and the changes may be quite abrupt and frequent, as in Stravinsky's *Rite of Spring*. And if it is really difficult to feel any strong beat, it may be that there is none – that the music is rhythmically free – for example, in Gregorian chants and much oriental music.

But even if the pattern is clear and regular, the composer may shift the accent. Instead of ONE, two, ONE, two, it may be one, TWO, one, TWO. That's called syncopation. Murry joins Joe Rinaldi's Jazz Sextet (Joe Rinaldi, clarinet; Charles Butler, trombone; Hal Posey, trumpet; Harold Ludwig, bass; Donald Dempsey, drums; Ronnie Wells, vocalist) in unsyncopated and syncopated versions of "The Bugle Call Rag" and "I Got Rhythm."

Through much of MUSIC . . . IS RHYTHM we focus on what we can hear. But what we can't hear – the silence of musical rests – is just as important to the rhythmic pattern of the music. Murry demonstrates at the piano how silence actually magnifies a rhythmic pattern because we learn to expect certain beats that we don't hear.

How do all these ideas about rhythm work together? Murry conducts the National Symphony Orchestra in a performance of Aaron Copland's "Hoedown" from the ballet suite *Rodeo*. It's a lively selection that gives viewers an opportunity to listen for all the rhythmic qualities that have been discussed.

PREPARATORY ACTIVITY

To give students a physical awareness of the difference between strong beats and weak beats, have students bounce and catch a ball while thinking about the difference in sounds between the bounce and the catch. Discuss these differences. Which is stronger? Which is louder? Distribute as many percussion instruments as possible. (See page 45 for suggestions.) Should there be more children than instruments, clapping or foot tapping can be used. While one pair of students is bouncing and catching the ball, other students should clap on the "bounce" part of the ball-playing exercise. Then reverse the procedure so that they clap on the catch. Discuss which feels more natural and why.

---

follow-up ACTIVITIES

1. Rhythm is very much an integral part of life and can be noticed almost everywhere. Discuss: What things in the classroom have rhythm? In what ways can you show rhythm? What activities do you do that have rhythm? Where do you find rhythm in nature?

2. Rhythm, very obviously, can be found in speech. Use the rhythmic patterns of students' names to demonstrate: Sán-dý Ál-len, Juán Ród-ri-guéz. Instruct students to speak as they normally would, and to clap the rhythm of their names according to where the accents occur, not the syllables. Several students might join together to create a longer rhythm pattern based on this activity.

3. Below are two groups of rhythm patterns. The patterns in Group One are all in duple meter (in groups of two). Those in Group Two are in triple meter (in groups of three). In each example, the accented beat, on which students should clap more boldly, is circled. (Note that if Group Two, example (a) read ① 2 ③ 4 ⑤ 6, it would be in duple rather than triple.)

GROUP ONE								
a.	①	2	3	4	⑤	6	7	8
b.	①	2	③	4	⑤	6	⑦	8
c.	①	②	3	4	⑤	⑥	7	8
d.	1	②	3	④	5	⑥	7	⑧

GROUP TWO						
a.	①	2	3	④	5	6
b.	1	②	3	4	⑤	6
c.	1	2	③	4	5	⑥
d.	1	②	③	4	⑤	⑥

8

First have students demonstrate each line separately, repeating the pattern several times without stopping. Next, choose two patterns. Divide the class into two parts, assigning one pattern to each section. Again, have students count and clap the two patterns *simultaneously*, repeating the pattern several times without stopping.

The exercise can be increased in complexity by:

1) increasing the number of patterns clapped simultaneously;
2) assigning different rhythmic instruments (e.g., claves, guiros) or different body movements (thigh slapping, finger snapping, etc.) to each section;
3) eliminating the vocalized counting.

4. Responding to as great a cultural variety of music as possible is a vital part of this unit. One major difference among musics of different cultures is in the use of rhythms, many of these rhythms being unfamiliar to Western ears. Students should work on responding physically to different rhythms, through tapping, clapping, etc.

For example, much African, Afro-American and Latin American music makes use of a rhythmic feeling of two against three. Each student can experience this by finger snapping to the following chart.

COUNT	1	2	3	4	5	6
LEFT HAND SNAPS	X		X		X	
RIGHT HAND SNAPS	X			X		

Record selections from the multi-ethnic discography (page 44) will give students an opportunity to hear this pattern used in context.

5. An activity very popular with Ghanaian youngsters is one called "Hwe wo nsa" (pronounced: hwa won-sa; meaning: watch your hand). This activity is often played in Ghana's elementary schools and contributes to the rhythmic sensitivity of the Ghanaian. While playing the game, the children sing a song called "Salamatu Bansa" as accompaniment. The rhythm of the game reinforces the rhythm of the song. In American classrooms where this song may not be known, students may choose some song that is familiar to them.

Each student will need a small smooth stone, or some other small object that is light enough to be easily passed from student to student while kneeling in a circle formation. In carpeted classrooms, a can, partially filled with small stones, may be substituted for sound and rhythmic emphasis.

All participants squat or sit on the ground in a circular formation. Each participant must have a stone or object which will be passed on to the next person on the right. At a signal given by a leader or observer, who should establish the count and pace (e.g., 1-2-3-4), all will place the stones in front of the next person on the right hand position, so that all stones strike the ground simultaneously, thus making a sound at the same time. Each person then (in unison) picks up the stone quickly and puts it down in front of the next person. All stones must move and be put down rhythmically on the same beat. As students become comfortable with the game, they themselves will introduce creative rhythmic patterns that complement and at the same time compete with others in the circle.

6. Students can experience additional African and Afro-American rhythms by recreating the music shown in the following scores. In these scores, the following notations are used:

- numbers indicate when to play;
- dots indicate when not to play;
- H, L, M are used for instruments with different pitches, and mean high, low and medium.

In the absence of drums with different pitches, students can experiment with slapping different parts of their bodies, e.g., thighs, chest, palm, full clap, each of which will produce a different type of sound. Such body music is also very typical of African music.

SCORE NO. 1

	1	2	3	4	5	6	7	8
Master drum	1	•	•	4	5	•	•	•
High drum	•	•	•	•	•	•	7	8
Medium drum	•	2	3	•	•	6	•	•
Clap	1	•	3	4	5	•	7	8
Two-tone bell	1 H	2 H	3 L	4 H	5 H	•	•	•
Woodblock	1 1	• 2	3 •	• 4	5 •	• 6	7 •	• 8
Rattle	1 • •	• 2 •	• • 3	4 • •	• 5 •	• • 6	7 • •	• 8 •

SCORE NO. 2

	1	2	3	4	5	6	7	8
Medium low drum I	1 •	• 2	3 •	• 4	5 5	6 6	• 7	8 •
Medium drum	1 •	• 2	3 3	• •	5 5	• 6	7 •	• •
Master drum	1 L 1 L	• • • •	• • • •	• • • •	5 H 5 H	• • • •	7 H • •	• • • •
Low drum	• H	• •	• •	• •	5 H	• •	7 L	• •
Medium high drum I	1 • •	• 2 •	• • 3	4 • •	• 5 •	• • 6	7 • •	• 8 •
Medium high drum II	1	•	•	4	•	•	•	•
High drum	1 1	2 •	• •	• 4	5 5	6 •	• •	• •
Medium low drum II	•	•	•	4	5	•	•	•
Rattle	1	2	3	4	5	6	7	8
One-tone bell	1	•	•	4	5	•	•	8
Guiro	1 1	• •	3 •	• 4	5 5	• •	7 7	• •
Woodblock	1 1	• •	• 3	4 •	• 5	• •	• 7	• 8

7. The "Saemach'i" (pronounced: Say-machee) rhythmic pattern is in wide use throughout Korea. The rhythm is made very prominent by being played on the *changgo* – one of the most popular instruments of the country. This instrument is a two-headed drum which looks much like an oversized hourglass on its side. Each head of the drum is covered with animal skin. The skin of the left side is thick and has a low-pitched sound. It is struck with the palm, sounding soft and low-pitched. The skin of the right side is thin and is struck with a stick held in the right hand. The sound is hard and high-pitched. Both sides, of course, may be struck simultaneously when desired. A similar instrument is a pair of bongo drums. Students may be encouraged to tap out the following rhythm pattern of Saemach'i.

First, try the pattern with both hands, striking the desk top with palms. The "X" symbols indicate when to strike the desk or table top. Students should count the numbers above each X so they will know how long to keep the hand on the desk top. The dot (•) means to rest, making no sound. Start the pattern very slowly so that students are not frustrated. As they gain skill, increase the tempo, repeating the pattern again and again without stopping.

COUNT:	1	2	3	4	5	6	7	8	9
STRIKE DESK TOP WITH BOTH HANDS:	X			X		X	X	X	•

Now try, using both hands striking the desk at different times:

	COUNT:	1	2	3	4	5	6	7	8	9
Strike Desk Top With	RIGHT HAND:	X			•		X	•	X	
	LEFT HAND:	X			X	•		X	•	•

Try again, but keeping half of the hands *on* the desk top, raising only the fingers and striking them on the desk top.

Keep trying the pattern again and again until students can perform in a relatively fast tempo.

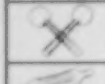
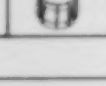
8. A group of students might compose an original rhythmic composition in the form of a picture guide and perform it. For example:

claves

maracas

guiro

drum

COUNT:		1	2	3	4	5	6
INSTRUMENT:		X	X	X	X	X	X
		X		X		X	
			X		X		X
		X		X		X	

Each group should first establish what basic rhythm pattern they will use, i.e., how many beats to a measure there are, and where the strong beats and weak beats are. Then each student can create his or her own part of the composition.

RECOMMENDED CLASSROOM LISTENING

Use with Listening Guide No. 2, page 56.

RCA ADVENTURES IN MUSIC

*Copland, *Rodeo:* Hoedown
Grade 5, Vol. 2
Answer Key: 1 a,d 2 c 3 a 4 c 5 a

*Debussy, *La Mer:* Play of the Waves
Grade 6, Vol. 2
Answer Key: 1 d 2 b 3 b 4 c 5 a

Handel, *Royal Fireworks Music*
Grade 3, Vol. 2
Bouree
Answer Key: 1 a 2 c 3 a 4 a 5 b
Menuetto No. 2
Answer Key: 1 b 2 c 3 b 4 a 5 b

*Offenbach, *Tales of Hoffman:* Barcarolle
Grade 3, Vol. 1
Answer Key: 1 b 2 c 3 a 4 a 5 b

Stravinsky, *The Firebird Suite:* The Infernal Dance of King Kastchei
Grade 5, Vol. 2
Answer Key: 1 a,d 2 c 3 a,b 4 c 5 a

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*Copland, *Rodeo:* Hoedown
Series 1, No. 55
Answer Key: 1 a,d 2 c 3 a 4 c 5 a

*Debussy, *La Mer:* Dialogue of the Wind and the Sea
Series 3, No. 70
Answer Key: 1 d 2 b 3 a,b 4 c 5 a

*Gershwin, *An American In Paris*
Series 3, No. 74
Answer Key: 1 d 2 c 3 a 4 c 5 a

Handel, *Royal Fireworks Music:* Bouree
Series 2, No. 62
Answer Key: 1 a 2 c 3 a 4 a 5 b

*Sousa, *Stars and Stripes Forever*
Series 1, No. 54
Answer Key: 1 a 2 c 3 a 4 a 5 a

*Stravinsky, *The Firebird Suite:* Finale (The Escape)
Series 3, No. 69
Answer Key: 1 d 2 c 3 b 4 c 5 a

*Stravinsky, *Rite of Spring:* Sacrificial Dance
Series 3, No. 69
Answer Key: 1 d 2 c 3 a,b 4 c 5 a

*Works heard on MUSIC . . . IS RHYTHM

PROGRAM 3:

MUSIC...IS MELODY

MELODY IS THE PRODUCT OF IDEAS EXPRESSED BY THE SOUND OF A SERIES OF TONES.

BEHAVIORAL OBJECTIVE

- Students will be able to identify and describe the motion of a simple melody.

CONCEPTS

- In a melody, any or all of the following things can happen:
  - A series of tones can move up.
  - A series of tones can move down.
  - Tones may move step-by-step along the scale, or move in skips or leaps. The size of the move is called an interval.
  - A series of tones can repeat.
  - Tones can be long or short.
- Two melodies composed of the same series of tones will differ if their rhythmic patterns (the combination of long and short sounds) are different.
- Some melodies are longer than other melodies.
- A single piece of music may have more than one melodic idea.

SYNOPSIS

Murry Sidlin opens the program at the piano where he is experimenting with a portion of "Jupiter" from Gustav Holst's *The Planets* to demonstrate the relative importance of a melody as compared to its accompaniment. To show what happens to songs when you leave them without a melody, Murry takes viewers into his confidence and secretly disguises himself as "The Melody Doctor" (à la Groucho Marx) as he makes plans to trick some of his friends.

He sneaks into a rehearsal hall where Phyllis Bryn-Julson is singing "Joy to the World." In mid-melody, Murry surreptitiously zaps away the melody, leaving the singer in total confusion. He then bursts in to "rescue" her, and they discuss the characteristics of the lost melody. He experiments with wooden notes on a huge staff as she instructs him that the melody

started on a high note and went down step-by-step Murry eventually finds the right sequence of notes, only to discover that it's not just the sequence that identifies this melody – it's also the rhythm. Some notes must be held longer (dotted) or shorter (flagged) than others, and the last one must be held a relatively long time (half-note).

Having delighted the singer with his miracle cure, Murry moves on to his next victim – a horn player in a jazz trio (Kenny Reed, flugel horn; Terri Plumeri, bass; Donald Waters, piano), engrossed in playing "I Loves You Porgy" at a night club. In collusion with the viewers, Murry again zaps away the melody and, on request, makes his appearance as The Melody Doctor. This time the melody is described as starting low and going up – not in steps as before, but in skips. This melody begins by skipping every other note of the scale. Murry successfully locates the first three notes of this melody, but the piano and bass players are concerned because they can demonstrate other melodies (by Bartok and Rachmaninoff) that begin in exactly the same way. But the horn player insists that these three notes also belong to his melody. Murry reassures them, noting that different composers use the same intervals to construct different melodies. He demonstrates that the notes of all melodies have intervals between them – small ones, as in a step-by-step sequence (he plays "Frère Jacques" as an example), slightly larger, as in the jazz trio's melody, or very wide, as in "Here Comes the Bride" or "Go Down, Moses." It is the particular direction of the notes, and the particular intervals between them that characterize a particular melody.

The next scene finds The Melody Doctor in a coffee house where he secretly zaps away the second half of "Greensleeves" from recorder player Robert Kraft (accompanied by Velma Frye, guitar) and then rapidly leaps up to the rescue. At the melody board, he goes over the characteristics of the missing melody – its upward and downward movements, its steps, skips and repeated notes. After a few less than perfect attempts, he finally comes up with the series of notes which ends the melody properly, and shows the difference between an open phrase and a closed phrase.

Once again without his disguise, Murry reviews the characteristics of all melodies and points out that despite many similarities, there are millions of melodies and no two of them are exactly the same. To find out how this happens, he talks with composer Stephen Burton about the kinds of things a composer thinks about when composing a melody, and Burton demonstrates with one of his own compositions.

Unlike Burton's composition, which was developed strictly on musical ideas, some melodies are composed to tell a story or to describe an event in history, a person, a place, a thing, etc. The melody of *Finlandia* by Sibelius is one such example. It has the same characteristics as those heard earlier in the show – close intervals, wide skips, repeated notes and groups of notes. But to the people of Finland, this melody means more than the way it is constructed. To them, it has captured the whole atmosphere and history of their country. Murry concludes the program by conducting the National Symphony Orchestra in a performance of this work.

PREPARATORY ACTIVITY

Have students *hum* songs they know. Be sure they understand that the tones (not the words) comprise the melody.

Discuss: Why do people find it necessary to sing? How might people have discovered their voices could make different sounds? Select one short phrase for students to speak over and over again until it changes from having a spoken quality to a sung quality.

follow-up ACTIVITIES

1. Choose several songs with which students are familiar and which they can sing in unison. To help them become more conscious of the melodic contour of the songs, they should move their hands (held horizontally) according to the direction of tones in the melodies.

2. If you have music for some of the folksongs with which your students are familiar, either project the music from an overhead projector, or give each student a copy of the notated melody line with a piece of tracing paper. Students can draw the contour of the melody formed by the placement of the notes on the staff. This activity is best when combined with singing. When students sing, their fingers should follow the contour they have drawn.

3. When students can describe the melodies they know and hear, they can begin to study melody from the viewpoint of a composer. For each of the following (feel free to add many more), have students describe the type of melody they might use. The following questions will help focus their response: Would your melody be fast or slow? Would it move around a lot or stay around the same tones? Would it be jumpy or smooth? Would it have narrow intervals (move step-wise) or large intervals? etc.

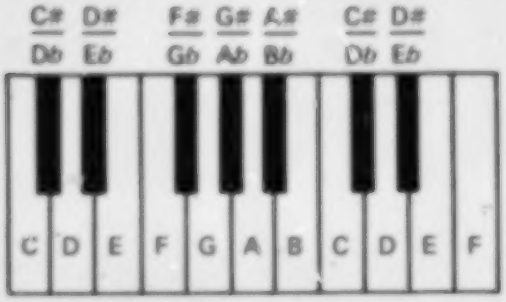
Sample situations:

- something scary
- trees in the wind
- a calm lake
- a child walking to school in a heavy snow
- riding in the elevator of a very tall building
- eating dinner

4. Have students create their own chance melodies in the following way: On a piano, resonator bells or xylophone, number a series of notes from 1-8 (see picture). Use one student's phone number to illustrate

by matching the numbers of the phone number to the numbered notes. Jointly decide what to do if the phone number has a zero or nine in it. Play and sing the melody thus created.

5. Students should also understand that in addition to our own scales of 8 notes, there are many different, but equally logical tone systems used throughout the world. Below is a representation of a piano keyboard.



The tone system with which students are probably most familiar is the major scale which uses the following tones:

C – D – E – F – G – A – B – C

Play the following sequence of tones:

C	C	G	G	A	A	G	
Twin-kle		Twin-kle		Lit-tle		Star	
F	F	E	E	D	D	C	
How	I	Won-der	What	You	Are		

Students will probably recognize the melody quickly and should be able to play it either on the piano or on bells.

If this melody were played in other tone systems, it would still sound similar, but each system would produce a slightly different flavor.

Have students experiment with the systems below. Each lists only those tones that may be used. Students will discover that in several cases, they have some flexibility regarding which tones to choose to complete the melody.

Minor	C/D/E♭/F/G/A
Japanese	E♭/E/A♭/B♭/B
Chinese	E♭/F/G/B♭/C
Korean	E♭/A♭/B♭
Whole Tone	C/D/E/F#/G#/A#

Note: The melody for this and the next activity was deliberately chosen for its familiarity and melodic simplicity. If students find it "babyish," you might introduce its traditional version by Mozart: "Ah! Vous Dirai-Je, Maman," which is heard on Program 6, MUSIC . . . IS FORM.

STUDENT EXERCISE

Student Worksheet No. 2 on page 62.

This student exercise asks students to finish drawing the melodic contour of "Twinkle, Twinkle, Little Star," and then to compare and contrast the movement of the melody with their movement on different things in the playground. The purpose of this activity is to help students develop associations between musical ideas with which they may be unfamiliar and things they know well. It is not necessary to arrive at a consensus on a correct answer. There is no correct answer. The focus of the discussion should be on the reasons students chose a particular response. Similar exercises can be developed for other songs with which students are familiar.

RECOMMENDED CLASSROOM LISTENING

Use with Listening Guide No. 3, page 57.

RCA ADVENTURES IN MUSIC

Borodin, *On the Steppes of Central Asia*
Grade 6, Vol. 1
Answer Key: 1 b 2 a 3 a 4 d 5 b

Grainger, *Londonderry Air*
Grade 4, Vol. 2
Answer Key: 1 b 2 a 3 a 4 d 5 a

Mozart, *Eine Kleine Nachtmusik:* Romanze
Grade 4, Vol. 1
Answer Key: 1 b 2 c 3 a 4 d 5 b

*Vaughn-Williams, *Fantasia on 'Greensleeves'*
Grade 6, Vol. 2
Answer Key: 1 b 2 a 3 a 4 d 5 a

BOWMAR ORCHESTRAL LIBRARY

Bach, *Jesu, Joy of Man's Desiring*
Series 2, No. 62
Answer Key: 1 b,c 2 a 3 a 4 d 5 b

Holst, *The Planets:* Mercury
Series 3, No. 70
Answer Key: 1 b 2 a,c 3 a,b 4 d 5 a

*Sibelius, *Finlandia*
Series 1, No. 60
Answer Key: 1 b 2 a 3 a,b 4 d 5 b

*Works heard on MUSIC . . . IS MELODY

PROGRAM 4:

MUSIC . . . IS HARMONY

HARMONY OCCURS WHEN TWO OR MORE NOTES PLAYED TOGETHER LOSE THEIR SEPARATENESS AND PRODUCE A NEW SOUND.

BEHAVIORAL OBJECTIVES

- Students will be able to distinguish between a single tone and harmony.
- Students will be able to create harmony.
- Students will be able to distinguish different means by which harmony is created.

CONCEPTS

- Harmony is produced when two or more notes are played at the same time to form a chord, when two or more melodies are played at the same time, or when a single melody is supported by chords.
- Some harmonies are consonant, others dissonant, depending on the intervals or distances between the notes used to create the harmonies. Very small intervals, like two adjacent notes on the piano, are called dissonant and generally make you feel more uncomfortable than larger intervals.
- Harmony can involve the motion of one group of notes to another group of notes, producing the effects of tension or resolution which are dependent upon the relationships between the different groups of notes.

SYNOPSIS

Harmony occurs when two or more notes played together lose their separateness and produce a new sound. Murry Sidlin opens MUSIC . . . IS HARMONY with several demonstrations that acquaint us with the difference in sound between a single melody line played or sung, and the same melody with harmonic accompaniment. He shows us how harmony can be created by just about any combination of tones, but warns us that although playing two or three notes together may make harmony – harmony alone doesn't make music. How several chords (combinations of notes) are used is what makes music.

In the next sequence, Murry explains how simple harmonic progressions – the kind that accompany a good deal of pop music – are formed. He shows how a progression is much like a baseball game where the batter starts out at home plate and goes to first base, second base, third base and then home. Chords also travel; they make progress until they get where they are going – which is exactly where they started out. Home. Murry sings and plays "Get Along Little Dogie" in his best cowboy style to show how the whole song is accompanied by just three different chords. The same harmonic progression is also used by The Friendship Fire Company (Mike Everard, H. Lawrence Ross, Douglas S. Smith, Stephen Martin), a barbershop quartet that sings "Old Folks At Home" and a bluegrass band (Arnold "Buck" Ryan, fiddle; Edward Ferris, bass; Dale Reno, mandolin; Don Reno, banjo; George Harrell, guitar) playing "Rock Island Line." In all cases, we see the progression numbers on the screen as the chords change.

Murry explains that in many places in the Far East, music sounds quite different than it does in America. After all, the people live their lives quite differently than we do and use different instruments to make their music. Kyoto Okamoto demonstrates traditional Japanese music on her koto, a 6-foot long instrument with 13 strings. Much of the harmony that Ms. Okamoto plays is the result of different notes ringing in our ears as she plucks new strings. But we also find that the actual notes she plays are often ones that we are unfamiliar with in America – for example, tones that fall in between two adjacent notes on a piano.

Pianist Arno Drucker plays from a Clementi sonatina to help Murry demonstrate broken chord harmony – in which the notes that form a chord are played one after another rather than all at once. The different ways a single instrument can produce harmony is shown by violinist Miran Kojian and bluegrass fiddler Arnold "Buck" Ryan. Ending the sequence, we hear Voice of the People, a gospel choir directed by Roscoe Bowie, sing "Walking Up the Stairs" from *Purlie Victorious* to illustrate the rich sounds produced when many voices sing different notes at the same time.

But harmony is not made up only of chords all the time. The harmony in the fugue from Bach's *Third Suite,* for example, is created when five separate musical ideas are played simultaneously. This is called counterpoint. Sections of the National Symphony Orchestra help Murry demonstrate each musical idea and then join together to play part of the fugue to demonstrate the sound of counterpoint, or melodies playing together.

To end MUSIC . . . IS HARMONY, Murry conducts the National Symphony Orchestra in "The Great Gate of Kiev," from Moussorgsky's *Pictures at an Exhibition,* orchestrated by Ravel. The music is almost entirely chordal, and the melody can always be heard above the chords.

PREPARATORY ACTIVITY

The purpose of this activity is to give students experience in hearing and producing harmonies.

Choose two resonator bells at random (or two tones on the xylophone, or two notes in the middle range of a piano). Divide the class in two. Strike one bell and have half the class sing that tone. Strike the second bell and have the other half of the class sing that tone. Then strike both bells simultaneously as each half of the class sings the tone they were assigned. You may need to have students sing the separate tones several times until they can remember them well enough to sing in harmony.

follow-up ACTIVITIES

1. Using a pitched instrument (e.g., piano, resonator bells, xylophone), play two tones simultaneously. Each pair of tones will have a different harmonic texture. While it is important for students to be able to differentiate between different sounds, it is very difficult to express these differences in words other than in scientific or sophisticated musical terminology. You can assist students to perceive and describe harmonies by asking them to compare the sounds to other things they know. For example, play two tones and ask: Who is wearing something made of a material that feels like the quality of the sound? Several students may have different but acceptable responses. The responses can be evaluated by the explanation of why the two things are similar. Encourage students to discuss their comparisons, e.g., is it more like dungarees or a silk scarf? Another area where there may be good metaphors is food: What foods have a texture like the sound produced by the two tones? The important point is that the comparison should be to something other than music or sound. Repeat this process with several harmonic combinations.

2. If you have access to an autoharp, which automatically produces chords by pressing the buttons and strumming the strings, you can help train your students' ears to hear chord changes. (Be sure the autoharp is tuned. If not, check with your music specialist.) Sit so that students cannot see your fingers. Play a series of chords so that the chord changes periodically. Students should raise their hands when they hear a chord change. Extend this to discussing the type of sound heard from each chord. Is the sound restful and complete sounding? Does it sound somber? Does it sound as if it needs another chord to complete a progression? It may help students to use the baseball metaphor from the program: Does it sound like home plate? Like first base? Like being left on third?

3. When students sing simple rounds in two parts, which automatically produce harmony, advise them

that you will have them stop at certain points and that when they stop they should hold the note. Establish a conducting motion so that students know when to do this. At each of these stopping places, have groups determine who is singing the lower note and who the higher.

4. A full scale of resonator bells can also be used to produce harmonies and to accompany singing. Have eight students make a human scale, each assigned to a bell and standing in order. Bells 1, 3 and 5 when struck simultaneously will make a C or I chord; bells 4, 6 and 8 will form an F or IV chord; bells 5, 7 and 2 will form a G or V chord. Have students sound each chord several times. They can then suggest songs to try with this accompaniment. The songs on the program that use this progression are "Get Along Little Dogie," "Old Folks at Home," and "Rock Island Line."

5. Students who can read even a little music, or who can play a simple melody by ear, can experiment with creating simple harmonic accompaniments. Some guidelines will make their task easier. This activity can be done on a piano or with resonator bells.

- Start with a simple song like "Row, Row, Row Your Boat," or "This Land is Your Land." Have students sing the song several times, clapping on the strong beats. The places where they clap are the places where they will accompany the melody with a chord.
- All chords should have three notes, one of which is the same as the note of the melody. By experimenting, students will find a chord that provides a pleasing accompaniment.
- See how many beats in a row the chord seems to fit until a new chord must be constructed.
- Repeat this trial and error approach till the end of the song.

RECOMMENDED CLASSROOM LISTENING

Use with Listening Guide No. 4, page 58.

RCA ADVENTURES IN MUSIC

Bach, *Little Fugue in G Minor*
Grade 6, Vol. 1
Answer Key: 1 a 2 a,b 3 a 4 b

Corelli-Pinelli, *Suite for Strings:* Sarabande
Grade 6, Vol. 2
Answer Key: 1 b 2 a 3 a 4 b

*Moussorgsky, *Pictures At An Exhibition:* Ballet of the Unhatched Chicks
Grade 1, Vol. 2
Answer Key: 1 a 2 c,d 3 a 4 b

BOWMAR ORCHESTRAL LIBRARY

Bach, *Little Fugue in G Minor*
Series 3, No. 86
Answer Key: 1 a 2 a,b 3 a 4 b

Brahms, *Academic Festival Overture*
Series 3, No. 76
Answer Key: 1 b 2 b 3 a 4 b

Elgar, *Pomp and Circumstance No. 1*
Series 1, No. 54
Answer Key: 1 b 2 b 3 a 4 b

*Moussorgsky, *Pictures At An Exhibition:* Great Gate of Kiev
Series 3, No. 82
Answer Key: 1 b 2 b 3 a 4 b

Wagner, *Tristan and Isolde:* Love Death
Series 3, No. 79
Answer Key: 1 b 2 b 3 a 4 b

*Works heard on MUSIC . . . IS HARMONY

PROGRAM 5:

MUSIC...IS TONE COLOR

TONE COLOR IS THE KIND OF SOUND MADE BY A VOICE, AN INSTRUMENT, A GROUP OF VOICES, OR A GROUP OF INSTRUMENTS.

BEHAVIORAL OBJECTIVE

- Students will be able to recognize and differentiate between the tone colors of individual instruments and groups of instruments, including the human voice.

CONCEPTS

- Tone color is heard, not seen.
- Every instrument has a distinctive tone color; combinations of instruments also have a distinctive tone color.
- The tone color of an instrument is given its unique quality by:
  its texture *(how thick or thin the sound is)*,
  its register *(soprano, alto, tenor, bass)*,
  its range *(the highest and lowest sound it can produce)*,
  its dynamics *(how loudly or softly it can play)*,
  and the way the sound is produced *(strumming, bowing, plucking, blowing, hitting, shaking, scraping)*.
- The distinctive tone color of the music of different cultures or time periods is determined by the instruments available to people of the time or place, and the ways in which the instruments were used by people in that time and place.

SYNOPSIS

As the program begins, Murry Sidlin thinks he hears the sound of an 18th century chamber orchestra playing Bach's *Second Brandenburg Concerto* only to discover it is really Gary Burke and his electronic synthesizer. They discuss and demonstrate how this 20th century instrument is capable of producing an almost infinite number of tone colors – qualities and combinations of sounds.

While the synthesizer is one of our newest instruments, the oldest instrument known is the human voice. Murry explains that every voice is unique and has its own special tone color. A series of short solo vocal selections from early church chant to opera demonstrate how vocal tone colors vary depending on who is singing and on the type of music being sung. And when voices join together, such as in a barbershop quartet, or a gospel group, they blend to create new tone colors. We hear the individual vocal tone colors of many soprano, alto, tenor and bass voices blending together into "one huge and glorious sound," when the Mormon Tabernacle Choir sings part of "Thanks Be to God."

Ancient people enjoyed playing instruments to accompany their singing, explains Murry, as he demonstrates that natural materials, such as bamboo, animal horns and logs were the ancestors of our modern flute, trumpet and drum, each with its own tone color.

Stringed instruments have been used in almost every culture. Although they are all made of the same basic materials, they differ widely in tone color as a result of their size, method of construction, and the way they are played. We see a short performance of a Mozart cadenza by violinist Miran Kojian and then see a violin maker at work. The varied tone colors of this single instrument are shown by gypsy violinst Rudolf Suranyi accompanied by Toni Koves Steiner on the cymbalum playing "Csak egy kis la ny" (from Sarasate's *Zegenerwiesen)* and "Meg Ugrattak Hortobagyon" (a Hungarian love song), bluegrass fiddler Arnold "Buck" Ryan playing "Florida Blues" and the National Symphony Orchestra String Quartet playing from Beethoven's *Opus 59 #1.*

How does a composer decide what tone colors to use when there are so many possibilities? That depends on the sound-images he or she wants to convey. Using the theme from "The Old Castle" portion of Moussorgsky's *Pictures at an Exhibition* demonstrated by members of the National Symphony Orchestra, Murry explains how the tone color of a particular instrument changes the quality of the music, and thus the musical idea itself. While Ravel, who orchestrated Moussorgsky's work, chose the saxophone to play this theme because it described *his* idea of the old castle, someone else with a different idea of a castle would most likely have chosen a different instrument. The theme is played by a piccolo and then a french horn as we see a castle in two different settings. But what if the castle were in a slimy, deep, muddy swamp, asks Murry. The tone color of this example is not exactly instrumental but certainly will be familiar to viewers.

Murry points out that composers don't just tell musical stories, and tone colors cannot always be described as fog or sunlight. The ways in which sounds are combined by composers have meanings all their own, musical meanings which cannot be translated into words. Composers choose these sounds in the same way an artist chooses paint, for example, to achieve a certain brightness, whether it be with orange paint, or the sound of a clarinet. This sound – the clarinet – begins a series of examples of instrumental tone colors: the dark sound of a tuba, the nasal sound of an English horn, the brassy sound of a trumpet, and the raspy sound that a trombone can make. All are demonstrated by members of the National Symphony Orchestra.

Just as groups of voices differ in tone color from solo voices, each instrumental group – brasses, woodwinds, percussion and strings – also has its own tone color. The National Symphony Orchestra demonstrates the differences in sound with the following selections: Gabrieli's "Canzoni for a Brass Choir"; Britten's woodwind variation from *The Young Person's Guide to the Orchestra;* the percussion variation from the same work; the string pizzicato section of the third movement of Tchaikovsky's *Fourth Symphony;* and the legato section in the waltz from *Serenade for Strings* by Tchaikovsky.

Murry puts all the instruments of the orchestra together in a performance of a piece with tremendous variety of tone color, layers on layers of sound, louds and softs, highs and lows, brights and darks – the "General Dance" from the Second Suite of Ravel's ballet, *Daphnis and Chloe.*

PREPARATORY ACTIVITY

Tape record the voices of several students and adults, each saying the same sentence. Then tape a few examples of two or more individuals speaking the same sentence at the same time, including at least one example of two or more children and one combining children's and adults' voices. (Pre-taping will help to eliminate some of the self-consciousness that taping might produce, but in the absence of equipment, the activity can be done "live.") For each example, have students describe the kind of voice they hear. Be sure this is differentiated from a description of who is speaking. Acceptable answers include: high, low, loud, soft, smooth, rough, fast, slow, thin, light, full, heavy. Keep track of students' descriptive words on the board for review following the program.

follow-up ACTIVITIES

1. Have students experiment with the range of tonal qualities of their own voices. They might try imitating their best friend's voice, their mother's voice, their father's voice, an animal's sound.

2. Students can also discover that the tone qualities of voices differ according to the language being spoken. If you have a multi-lingual student population, have a sample sentence taped in several languages, or play parts of foreign language teaching records.

3. Many contemporary composers are experimenting with non-traditional sound sources. In

MUSIC . . . IS, students discussed criteria for when sounds were musical and when they were noise. This material can be reviewed in relation to the tone color of non-traditional sound sources. What qualities do these sound sources add to composition? Students can experiment with different sound sources, including the tape recorder, to accompany simple compositions. There are several sources in the bibliography that suggest activities in this area.

4. Using as many melodic instruments as you have available, assign a group of students to play the same note on each, first individually, and then together. Have students describe the different tone colors as the instruments are played individually. Compare this to the tone color of the instruments playing together. Use discussion techniques similar to those in MUSIC . . . IS HARMONY, Follow-Up #1 to assist students in their ability to differentiate and describe tone colors.

5. If your students have had little exposure to the sounds of different instruments, enlist the aid of your music specialist in locating a record and picture set that presents each instrument separately. As students get acquainted with the different tone colors, they can test out their new knowledge. Give each student or pair of students a picture of an instrument. Play the record part with that instrument. The students holding the picture would then stand. Students might also make up riddles about the different instruments and use them in a game format.

6. Investigate whether there are people in your area who can bring in and demonstrate instruments of other countries, e.g., a mandolin from Latin America, a Jamaican steel drum, a Japanese koto, an Indian sitar, etc. What are the nearest American instruments to these? What makes the two different? Investigate what in the environment and culture might account for the differences.

STUDENT EXERCISE

Student Worksheet No. 3 is on page 63.

This exercise asks students to compare the tone colors of different instruments to the texture and flavor of different vegetables that go into a salad. It will help students to have a prominently placed chart or listing of different instruments, preferably with pictures. Also have available recorded examples of different instruments, so students can hear the various tone colors as they discuss their answers. Check with your resource center or library for a record that isolates each instrument's sound.

RECOMMENDED CLASSROOM LISTENING

Use with Listening Guide No. 6, page 60.

RCA ADVENTURES IN MUSIC

Bartok, *Hungarian Sketches:* Evening in the Village
Grade 5, Vol. 2
Answer Key: 1 c 2 b 3 a-1 4 a,b,c 5 a

Griffes, *The White Peacock*
Grade 6, Vol. 1
Answer Key: 1 c 2 a,b 3 a-1 4 a,b,c,e 5 d

Stravinsky, *The Firebird Suite:* Infernal Dance of King Kastchei
Grade 5, Vol. 2
Answer Key: 1 c 2 a 3 a-1 4 a,b,c,e 5 d

BOWMAR ORCHESTRAL LIBRARY

*Britten, *Young Person's Guide to the Orchestra:* Fourth Variation
Series 3, No. 83
Answer Key: 1 c 2 a 3 a-1 4 c 5 d

Gabrieli, *Canzona in C Major for Brass Ensemble and Organ*
Series 3, No. 83
Answer Key: 1 c 2 a 3 a-1 4 c,e 5 d

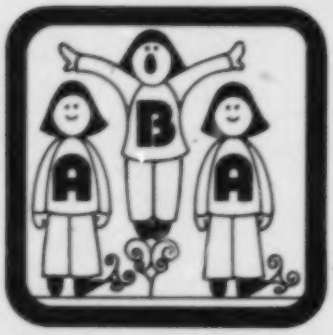
*Moussorgsky, *Pictures At An Exhibition:* The Old Castle
Series 3, No. 82
Answer Key: 1 c 2 a 3 a-1 4 a,c 5 d

*Ravel, *Daphnis and Chloe:* Second Suite (Danse Generale)
Series 3, No. 86
Answer Key: 1 c 2 a 3 a-1 4 a,b,c,e 5 d

*Tchaikovsky, *Fourth Symphony:* Third Movement
Series 3, No. 71
Answer Key: 1 c 2 b 3 a-1 4 a,b,c,e 5 d

*Works heard on MUSIC . . . IS TONE COLOR

PROGRAM 6: MUSIC...IS FORM



FORM IS THE WAY THE PARTS OF MUSIC ARE ORGANIZED TO MAKE WHOLE COMPOSITIONS.

BEHAVIORAL OBJECTIVE

- Students will be able to distinguish between like and unlike sections of a musical composition.

CONCEPTS

- Each musical composition has a form, regardless of type or length.
- A composition may have one, two or more sections.
- Sections may be the same or repeated, providing unity.
- Contrast between sections is provided by changes in rhythm, melody, harmony, tone color and dynamics.
- Sections may be slightly altered while still being related.

SYNOPSIS

In MUSIC . . . IS FORM, Murry Sidlin has some trouble getting the show started, due to difficulties in the control room that keep putting a gorilla on the set. In spite of the confusion, folksinger Velma Frye agrees to divide herself and her song ("Black Is the Color of My True Love's Hair") into four parts to show that form is the way the parts of the music are organized to make whole compositions. We hear and see each of the parts as they are labeled A-B-B-A. We then learn what happens when the parts are scrambled.

While "Black Is the Color" has A parts and B parts, pianist Arno Drucker, in 18th century costume, helps Murry show how music can be organized in a different way. One can start off with a short melody or theme, and develop from that theme a whole set of variations. This form is shown as A, A^1, A^2, etc. The theme of Mozart's "Ah, Vous Dirai-je Maman" should be familiar to viewers as "Twinkle, Twinkle, Little Star."

Murry sits in at the piano with Joe Rinaldi's Jazz Sextet (Joe Rinaldi, clarinet; Charles Butler, trombone; Hal Posey, trumpet; Harold Ludwig, bass; Donald Dempsey, drums) to show theme and variations in a different style. This time the theme is "Back Home in Indiana." Each musician plays a variation. A third example of theme and variations, "Simple Gifts," from

Copland's *Appalachian Spring,* is played by the National Symphony Orchestra (see call chart, page 9).

While theme and variations is a widely used form, so is sonata form. It, too, is used both in short popular pieces, such as the Beatles' "Yesterday," sung by Nancy Calo (Mike S. Smith, drums; Glenn Alexander, guitar; Mike Petrucelli, guitar; Terri Plumeri, bass; Marc Cohen, piano) and in symphonic works such as the First Movement of Mozart's *Symphony #40 in G Minor.* Murry conducts the National Symphony Orchestra in parts of this work. While both the short popular song and the sonata are charted as A-B-A, Murry shows how the B section of a symphonic sonata is not just different from A, it's like a friend who's become mixed up and tossed about the orchestra.

After the gorilla and stage manager have been brought under control, the program ends with a short quiz: The orchestra plays "The Russian Sailor's Dance" from *The Red Poppy* by Reinhold Gliere and the audience must figure out which form it is. We see before it ends that it is theme and variations.

PREPARATORY ACTIVITY

Perceiving form in music is very much connected with perceiving things which are alike or similar and things which are different. Pick a category, such as trees, students, houses, classrooms, etc. Choose two examples from that category and have students prepare a list of things about each one that are alike or similar and things that are different. Choose a simple song that has at least two phrases. Have the class sing the song and discuss what about the two phrases are alike or similar and what about them is different.

follow-up ACTIVITIES

1. To demonstrate the concept of theme and variation, establish a basic theme. Initially, this might be done non-musically, establishing a basic line figure, e.g., of a house, as the theme. The drawing should establish the basic elements of the theme, e.g., that the house has a top, sides and a bottom, a door, so many windows, etc., and that it fits into a certain sized space. Working within this space (as a composer might work within the same time frame in developing variations on a theme), each student can draw a variation on the theme. Students might then decide in what order to show their variations.

Musically, students may try creating their own variations on a short melody that they can pick out on the piano, xylophone or resonator bells. Some of the ways they might vary the theme are: start it on a lower or higher tone; play it twice as fast; play it backwards.

2. A rondo is a musical form which starts with the statement of a musical idea that is then repeated several times with contrasting ideas inserted in between, e.g., A-B-A-C-A-D-A etc. Using Score No. 2 (MUSIC . . . IS RHYTHM, Follow-Up #6), have students choose one part to serve as the "A" section and then order the other parts to form a rondo. Any part (e.g., the A or B or C) could combine two or more lines of the score for added interest.

3. When students have a sense of the way parts of compositions fit together into a whole, they may create simple compositions based on specific forms. A melodic idea, based on a random phone number (as in MUSIC . . . IS MELODY, Follow-Up #4) can be used as the theme of the A section. To provide contrast, students may create new melodic ideas or add rhythmic accompaniment to some sections and not to others, accompany particular sections with specific motions, vary the dynamics used, etc.

The activity can be varied by dividing the class into groups of five and having each group create a song that has a definite form based on variety and contrast in phone numbers. For example, two numbers might have the same exchange, two numbers might have similar digits following the exchange; two numbers with different exchanges might be very different, etc.

4. One of the most frequently used forms in popular music has three parts: A-B-A (sometimes A-A-B-A). Using songs with which the students are familiar from other singing or listening activities, or those currently popular on the radio and TV, begin a class list that shows the form of each of a group of songs. The form diagrams need not be letters – they might be shapes, colors, or any other convention that the class agrees to. Some songs could be analyzed as a class activity, others by individual students.

5. Form exists in all the arts. Haiku is an example of an established form in writing in which there are also very specific rules that must be followed. This ancient Japanese poetry has three lines organized by syllables: 5 syllables, 7 syllables, 5 syllables. By trying to create some Haiku, students will find that although the form is highly structured, it allows for great imagination on their parts.

Cinquain is a French form of poetry that also has highly specific rules. Cinquain has five lines, each one having a specific number of words:

Line 1: 1 word title, Line 2: 2 words, Line 3: 3 words, Line 4: 4 words, Line 5: 1 word summary

RECOMMENDED CLASSROOM LISTENING

Use with Listening Guide No. 5, page 59.

RCA ADVENTURES IN MUSIC

Calliet, *Pop! Goes The Weasel,* Grade 4, Vol. 1

Answer Key: 1 12+ 2 b 3 a,c 4 b 5 b

+ plus an introduction and ending

*Gliere, *The Red Poppy:* Russian Sailor's Dance
Grade 6, Vol. 2

Answer Key: 1 6+ 2 b 3 c 4 b 5 b

+plus an introduction and ending

BOWMAR ORCHESTRAL LIBRARY

*Copland, *Appalachian Spring:* Simple Gifts
Series 2, No. 65

Answer Key: 1 5+ 2 b 3 c 4 b 5 b

+ plus three transitions

*Gliere, *The Red Poppy:* Russian Sailor's Dance
Series 3, No. 78

Answer Key: 1 6+ 2 b 3 c 4 b 5 b

+ plus an introduction and ending

*Mozart, *Symphony No. 40:* First Movement
Series 3, No. 71

Answer Key: 1 3 2 b 3 a,c 4 b 5 a

* Works heard on MUSIC . . . IS FORM

PROGRAM 7:

MUSIC . . . IS COMPOSED

COMPOSITION IS THE PROCESS OF ORGANIZING SOUND TO COMMUNICATE MUSICAL IDEAS.

BEHAVIORAL OBJECTIVES

- Students will be able to identify where in notated music the composer indicates meter, tempo and dynamics.
- Given a meter and rhythmic pattern, students will be able to organize a series of tones into a musical idea, and to notate their composition in such a way that it can be recreated.

CONCEPTS

- Composers are creators of musical ideas.
- Composers organize their musical ideas into complete musical compositions.
- Composers are concerned with the following when organizing their musical ideas:
  melody *(its shape, range, and construction),*
  rhythm *(even/uneven, meter, use of syncopation, regularity or irregularity);*
  tempo *(fast/slow gradations);*
  form *(overall structure and organization);*
  dynamics *(soft/loud gradations);*
  harmony *(two or more melodies played at the same time, several chords, or a single melody supported by chords);*
  tone color *(quality of a sound and sound combinations, orchestration and instrumentation).*
- A composer uses a variety of symbols to communicate so that the music can be recreated by others.
- Many composers and compositions are not accepted at first, but later become an accepted part of our cultural heritage.

SYNOPSIS

Murry Sidlin begins MUSIC . . . IS COMPOSED with an invitation to viewers to join him in a look at the process of composition. On his way to finding an actual composer, he meets up with a few detours, gets

to see quite a large part of town and gets lost in his travels, happening upon an architect and a fashion designer before he finally finds the composer. It turns out, however, that the creative process is similar in all the arts – that all creative people need a good deal of skill and patience to work out their creative ideas using the elements of their respective professions.

The relationship of the elements of music – expression, rhythm, melody, harmony, tone color, form – are seen coming together as we watch composer Stephen Burton work on a manuscript for a woodwind quintet. While Burton is actually working at a piano in an otherwise empty room, we can see the musicians he is imagining and hear their music as he makes changes both in notation and instrumentation.

We also become acquainted with the relationship of words and music as we watch pop composer Don Siegal and lyricist Bob Joseph work out some problems in their song, "Who We Are."

Murry points out the difficulty of knowing whether a newly composed musical work will be accepted. Percussionist Tony Ames demonstrates that some music is so different that when we first hear it, we may not know quite how to react. But this phenomenon is not limited to what we consider modern music in our time. In every time there have been composers whose music seemed revolutionary for its day.

The second half of the program focuses on the stylistically revolutionary nature of several composers who were considered iconoclasts in their day, but whose music is accepted today as part of our cultural heritage. Excerpts of music by Mozart (1756-1791) *(Symphony #41, Jupiter)* and Berlioz (1803-1869) (the Finale of *The Fantastic Symphony)* illustrate this point. In modern times, Schoenberg's (1874-1951) creation of the 12-tone row is still considered by many to be a revolutionary way of organizing musical ideas. Following Murry's explanation of this method, the National Symphony Orchestra plays the fourth section of Schoenberg's *Five Pieces for Orchestra.*

The program concludes with a performance of the First Movement of Beethoven's *Fifth Symphony,* considered by many in Beethoven's day (1770-1827) to be a musical revolution. Today it is one of the most popular of all symphonies. Murry's introduction to the composition focuses on the product of the composer's ideas – the score – and on the notated clues that composers put in a score to indicate their intent. A reproduction of Beethoven's original manuscript for this composition illustrates the energy and hard work that is involved in composition. One of the most amazing things about this symphony was that Beethoven had to create it by imagining the sounds in his head because he was deaf.

PREPARATORY ACTIVITY

Some of the musical elements a composer deals with in working out a musical idea are: dynamics (how soft or loud a work will be; how the dynamics might change); tempo (how fast or slow a work will be; how the tempo might change); and tone color (what instrument or groups of instruments will be used to express the idea). Put students in the role of composers and have them discuss how they would use these elements in composing different types of music, e.g., a march, a lullaby, a national anthem, a rock song, a commercial, etc. Or, show a short film or part of a television program without sound and have students speculate on the type of music that might accompany the picture.

follow-up ACTIVITIES

1. Students should be given the opportunity to compose – to organize sounds to communicate ideas. This can be accomplished in several ways, depending on the level of achievement and interests of your students.

a) Students' earliest compositions can be completely rhythmic. For example, establish that their compositions will be in a particular meter (e.g., $\frac{4}{4}$ indicating that there are four beats to a measure; or $\frac{3}{4}$ indicating that there are three beats to a measure) and that they must create at least four measures. Review the notation used in MUSIC . . . IS RHYTHM, for example:

4	1	2	3	4	1	2	3	4			
4	X			X	X	X		X		etc.	

Student compositions should be written down so that they can be recreated by both the composer and other students.

You may require more complexity by asking for at least two simultaneous patterns, by requiring the use of at least two different rhythmic instruments, etc.

b) To create a melodic composition, the following procedure can be used: Begin with a simple sentence and have students compose a rhythmic pattern related to the rhythm of the phrase and notate it as above. When students can clap and accompany this pattern on rhythmic instruments, assign a tonal system from which the melody can be constructed. Examples of different tonal systems are given in MUSIC . . . IS MELODY, Follow-Up #5. Students' final products should include notation of both the words, the melody and the rhythmic accompaniment. This will allow other students to recreate (perform) the composition from the "composer's" notation.

c) Students may also be interested in creating compositions based on environmental or machine-made sounds. They will need two tape recorders to do this, one for collecting the sounds, and one for transferring the sounds into an organized pattern.

d) Use a short poem (perhaps one written by students in MUSIC . . . IS FORM, Follow-Up #5) as the start of a composition for which students can create an accompaniment. Remind students that silence can be an effective part of an accompaniment.

2. One method of organizing musical ideas described in this program is Arnold Schoenberg's 12-tone row. This system makes use of all the notes in the chromatic scale (starting on any tone on the piano, play twelve consecutive tones, including all white and all black keys). Schoenberg decided that these notes could be arranged in any order and could be used in groups, but once one note was used, it couldn't be used again until all the other eleven had been used. Students can experiment with composing using this set of rules and should listen to at least one work by Schoenberg that uses this method.

3. One function of a composer is to write the music down so it may be recreated by others. In MUSIC . . . IS COMPOSED (and later in MUSIC . . . IS CONDUCTED) we see primarily examples of modern notation. But, systems of notation have varied enormously over time. For example, the ancient Chinese, Japanese, Hindus and Greeks used letters or signs over the words of a song to show the rise and fall of pitch. Your librarian may be able to assist you in finding examples of these notations. These ancient systems are not too different from the way we introduce students today to melodic contour and direction. Students can practice creating such notation for songs with which they are familiar.

Any series of music books, opened at random, will provide the resource material for discussing modern notation and for identifying markings that indicate meter, tempo and dynamics.

RECOMMENDED CLASSROOM LISTENING

Use with Listening Guide No. 1, page 55.

RCA ADVENTURES IN MUSIC

Beethoven, *Eighth Symphony:* Second Movement
Grade 6, Vol. 1
Answer Key: 1 d 2 b 3 d 4 b

Berlioz, *The Damnation of Faust:* Ballet of the Sylphs
Grade 1, Vol. 1
Answer Key: 1 a 2 b,d 3 a 4 b

Debussy, *La Mer:* Play of the Waves
Grade 6, Vol. 2
Answer Key: 1 d 2 d 3 d 4 b

BOWMAR ORCHESTRAL LIBRARY

*Beethoven, *Symphony No. 5:* First Movement
Series 3, No. 72
Answer Key: 1 d 2 c,d 3 d 4 b

Berlioz, *The Fantastic Symphony:* March to the Scaffold
Series 3, No. 78
Answer Key: 1 d 2 b 3 d 4 b

*Schoenberg, *Five Pieces for Orchestra:* Peripetia
Series 3, No. 86
Answer Key: 1 d 2 d 3 b 4 b

*Works heard on MUSIC . . . IS COMPOSED

PROGRAM 8:

MUSIC...IS CONDUCTED

THE CONDUCTOR IS THE LEADER OF A PERFORMING GROUP OF MUSICIANS.

BEHAVIORAL OBJECTIVES

- Students will be able to conduct their peers in singing a round or in singing a melody with a rhythmic accompaniment, using tempo, meter and dynamics appropriate to the selection.
- Students will be able to recognize how many instruments and/or voices are indicated on a score.

CONCEPTS

- The conductor's music is called a score. It shows the music for each member of a performing ensemble.
- The conductor studies the music to translate the composer's intent, e.g., how fast or slow the composer wanted it to be, how soft or loud the composer wanted it to be, and how the different instruments will contribute to their part of the whole sound of the music.
- The conductor uses hand gestures which are universally understood to indicate the music's tempo, keep the performers together, and to show the different musicians what to do and how best to blend together.

SYNOPSIS

This program explores the two-fold job of the conductor. The most obvious task is to help a group of musicians stay together as they play. The more subtle task is to direct musicians to play their individual parts so that the whole sound is the way the conductor thinks the composer intended it. The program is punctuated by comical interruptions which serve to remind us of the many meanings of the word, "conducting."

At the beginning of the program, we find conductor Murry Sidlin rehearsing Verdi's Overture to the opera *La Forza del Destino* with the National Symphony Orchestra. Murry shows us the music as the composer wrote it in the form of an orchestral score. He explains

the way he follows the composer's instructions, using hand gestures to signal the orchestra when it is time to start, to play loudly or softly, fast or slowly, or when to stop. We see that these gestures are not terribly different from those of a traffic policeman, a referee, or even a student in class. As long as we agree to the rules, we know what these gestures mean.

Standing on a giant orchestral score, Murry shows us how the composer organizes the musical instructions. He shows which instruments are to play the piece, and demonstrates how each one sounds alone. But, whereas the individual musicians read only the parts of the score for which they are responsible, the conductor must know and be able to coordinate them all, as we see when Murry puts the sounds together.

Other instructions given by the composer are not always so clear cut, however, and it is the conductor's job to decide what the composer meant by a fast tempo, loudness, gradual softness, or a pause in playing. Such decisions must be made by all conductors, whether they lead a symphony orchestra, a marching band, a chorus, a circus band, an operatic orchestra and so forth.

The role of the conductor came to be defined by the style of the music being played. Two hundred fifty years ago there was no need for a formal conductor. The music stayed the same speed throughout and was written for a small orchestra. The first violinist, who is now called the concert master, gave the signal to start and occasionally waved his bow to help indicate the tempo of the music. By Beethoven's time, in the 1800's, composers were writing more complex music and requiring a larger orchestra. It was more difficult for all the musicians to see the first violinist and generally the violins were busy playing. The keyboard player, who had a lot to play in the 1700's, was now hardly being used at all in this larger orchestra. Thus, the keyboard player took on the responsibilities of the conductor. Gradually the role evolved into the one with which we are familiar today.

Nowadays, the silent language of the conductor is the same for symphony orchestras throughout the world. Murry demonstrates the down-up motion used for music in two beats per measure by performing part of the Finale of Beethoven's *Fifth Symphony*, and the triangular motion used for music in three beats per measure with the Finale of Handel's *Music for the Royal Fireworks*. He explains that no matter how many beats there are per measure, the first beat is always a downward motion and the last an upward motion. This beating of the time pattern is done with the right hand. The left is used for other signals to the musicians. Using portions of Wagner's opera, *Die Meistersinger*, Murry demonstrates how a conductor cues the musicians and how he balances the dynamics. To recreate a composer's music, a conductor works with all the musicians in the orchestra, sometimes more than one hundred individuals.

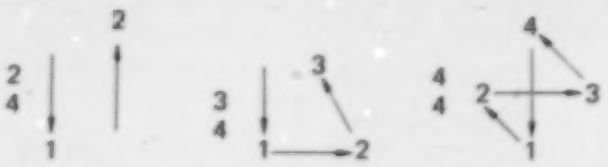
In introducing the concluding performance of the program, Murry explains that the composer, Rimsky-Korsakov, wrote *Scheherazade* as a musical description of the story of the 1001 Arabian Nights. The section to be performed is his musical version of the tale of the Kalender prince, and is a very challenging piece for a conductor. It has many changes in tempo, meter, and dynamics, the accompaniment of many solos, in addition to its general expressive qualities. Murry encourages viewers to listen to the music while they watch his hands conduct.

PREPARATORY ACTIVITY

Without warning, ask the class to sing a familiar song. Give no other direction and allow students to sing as they wish, without benefit of leadership. Repeat the song with the addition of a conductor – yourself or a student. Discuss the differences in the performances.

follow-up ACTIVITIES

1. Students can quickly learn the motions for conducting in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ time (always use the right hand):



These should be practiced with familiar songs, because they are needed for the Student Exercise.

2. During the program, Murry shows various scores and points out the composers' notations for meter, dynamics, tempo, etc. These notations are apart from the actual notes the musicians play. Even if students cannot read music, they can study music from their regular music textbooks to see how much they can learn from the notations. As students identify different markings, a chart can be prepared to show their meanings.

3. Invite your music specialist to show students how conductors give other than rhythmic clues to the musicians, e.g., when to come in, to play louder or softer, faster or slower, etc. All must agree to the same set of rules if the conductor is to be effective.

4. Have students list performing groups that do not have a conductor and discuss why they think the conductor is not necessary in these cases.

5. Try to obtain two recordings of the same music, conducted by different people. Play small portions of each to see if differences can be heard. Time each section.

6. One of the most exciting ways of learning about conducting is to see an orchestra in rehearsal. Many orchestras, including those in many school systems, have rehearsal visiting days for students. Investigate this in your area.

STUDENT EXERCISE

Student Worksheet No. 4 is on page 64.

The Student Exercise in this unit will help students prepare themselves to achieve the first behavioral objective. It is suggested that you assign the music which the students should conduct. Choose something with which you know your students are familiar from one of the following: a two-part round, or, a single melody with rhythmic accompaniment. Students are asked to develop word pictures to describe the tempo, dynamics and balance of the music they will conduct. The purpose here is not to develop poetry but to give students a structure through which they can think about their own interpretation of the music and to encourage their ability to describe the sounds they wish to recreate.

RECOMMENDED CLASSROOM LISTENING

Use with Listening Guide No. 1, page 55.

RCA ADVENTURES IN MUSIC

R. Strauss, *Der Rosenkavalier:* Suite
Grade 6, Vol. 1
Answer Key: 1 d 2 d 3 d 4 b

Stravinsky, *The Firebird Suite:* Berceuse
Grade 1, Vol. 1
Answer Key: 1 a 2 a 3 d 4 b

Tchaikovsky, *Symphony No. 4:* Fourth Movement
Grade 6, Vol. 2
Answer Key: 1 d 2 c,d 3 d 4 b

BOWMAR ORCHESTRAL LIBRARY

*Beethoven, *Symphony No. 5:* First Movement
Series 3, No. 72
Answer Key: 1 d 2 c,d 3 d 4 b

*Rimsky-Korsakov, *Scheherazade*
Series 3, No. 77
The Sea and Sinbad's Ship
Answer Key: 1 d 2 a,d 3 a 4 b
The Tale of the Prince Kalendar
Answer Key: 1 d 2 d 3 d 4 b
The Young Prince and the Princess
Answer Key: 1 a 2 a,b 3 d 4 b
The Festival at Bagdad
Answer Key: 1 d 2 c,d 3 d 4 b

*Stravinsky, *The Firebird Suite*
Series 3, No. 69
Koschai's Enchanted Garden
Answer Key: 1 a 2 a 3 d 4 b
Dance of the Firebird
Answer Key: 1 d 2 c,d 3 a 4 b
Dance of the Princesses
Answer Key: 1 a,b 2 a 3 d 4 b
Infernal Dance of Koschai
Answer Key: 1 d 2 c,d 3 d 4 b
Magic Sleep of Princess Tsarevna
Answer Key: 1 a 2 a 3 d 4 b
Finale (Escape of Koschai's Captives)
Answer Key: 1 d 2 d 3 d 4 b

*Works heard on MUSIC . . . IS CONDUCTED

PROGRAM 9:

MUSIC . . . IS IMPROVISED

IMPROVISATION IS A PERFORMER'S SPONTANEOUS MUSICAL INVENTION.

BEHAVIORAL OBJECTIVE

- Students will be able to define improvisation and identify two historical examples of the use of improvisation.

CONCEPTS

- Before the use of musical notation, all music was improvised; but improvisation continued after the use of notation as a means of personal musical expression throughout the history of music.
- In improvising, a performer chooses from among alternative paths to get from one musical place to another.
- For example, during the 12th century, singers in church choruses improvised melodies to fit in with the chants being sung by the tenors.
- Keyboard accompanists of the Baroque period (1600-1750) improvised from what is called a figured bass – a shorthand notation of chords.
- Improvisation was also an important part of much solo instrumental and vocal music in the 17th and 18th centuries, e.g., the cadenza portion of a concerto or vocal composition would allow the soloist to demonstrate great technical virtuosity. Originally cadenzas were left to the improvisatory skills of the soloist. Some cadenzas are written out by the composer.
- Contemporary jazz musicians begin with a composed or arranged melody and/or harmony and improvise the addition of new material while keeping the original material in evidence.

SYNOPSIS

What better way to show how MUSIC . . . IS IMPROVISED than with a jazz band? Framed in a New Orleans street scene, a six-piece combo (Terri Plumeri, bass; Bernard Sweetney, drums; Allan Houser, trumpet; "Buck" Hill, saxophone; Billy Ray Farrow,

trombone; Murry Sidlin, piano) opens the show with a series of improvisations, including "M.G.G.," a composition by Murry Sidlin.

What's improvising all about? "It's sure not limited to music," Murry explains. There are many ways in which we all improvise – sort of make up things as we go along – add to something, change something around, try out a new idea on something old. But musical improvising starts with an arrangement – music someone worked out beforehand. Trumpet player Allan Houser illustrates some basic methods of improvisation using "When the Saints Go Marching In" as his starting point. He discusses with Murry the technical skill needed to improvise, as well as the near impossibility of redoing any improvisation in exactly the same way a second time. Allan explains that he doesn't really think about each note any more than people think about each word when they speak. He knows the basic song well, and every time he plays it, he gets new musical ideas.

A series of drawings and stories done by fifth grade students illustrates how improvising is much like telling your own personal version of a story. The students were given the basics of a story, much the way a musician would start with a basic melody: "You are playing outside your house when a spaceship comes along and takes you to another planet. The following day you are returned to earth. What happened on your trip?" As we see, each student had different experiences, but they all manage to get home safely.

While we primarily think of improvising in contemporary terms, it's really a skill that has been practiced for centuries. Three hundred years ago, harpsichordists were expected to improvise from a series of bass notes and numbers called a figured bass. This is demonstrated by Russell Woolen playing a short selection by Handel. Two hundred years ago, composers left places in the music – called cadenzas – where solo performers could show off their improvisatory skills. Violinist Miran Kojian demonstrates such a cadenza. Sitarist Jaurang Yodh illustrates a form of improvisation widely used in India – the raga. There are thousands of different ragas in India, each one indicating a particular series of notes. We hear Dr. Yodh play this series of notes before he begins his improvising.

There is even a composition for a symphony orchestra – *Statement in Blue* by R. Murray Schafer – which is meant to be entirely improvised. Viewers will see the score of this music – the graphic representation of the composer's basic meaning. Instead of specifying notes, this score indicates melodic contours, and gives verbal directions about instrumentation. The orchestra is to create the music spontaneously. Murry helps viewers interpret the score as they hear the music.

The many interpretations of a single tune are illustrated in the program's final segment in which the familiar "You Are My Sunshine" is improvised by several performing groups. Murry begins the segment playing the basic song on the piano. Next, the Trinidad Steel Band of Washington, D.C. (David Zephrine, Peter Brown, Hubert Griffith, Michael George, Junior Imwaits, Carlye Oliver, Keith Preddie) picks up with the first chorus, followed by blues singer John Jackson with the second improvisation. The New Orleans jazz band that opened the show provides the third improvisation, followed by a Kentucky bluegrass band (Arnold "Buck" Ryan, fiddle; Edward Ferris, bass; Dale Reno, mandolin; Don Reno, banjo; George Harrell, guitar). Murry improvises the final chorus at the piano. They all use the same basic song – "You Are My Sunshine" – but each one spontaneously invents a highly personalized version of it. And that's improvisation.

PREPARATORY ACTIVITY

Your students probably have more experience in improvisation than they realize. Many of the singing games on the very popular television series, *Zoom*, are essentially improvisatory, e.g., "Mary Mack," "Fannie Dooley," "The Cat Came Back," etc. In each case, there is a defined structure – a set of rules. Within those constraints students express their own personal style by changing the words. This is improvisation. Choose one of these games and see how many new verses students can generate.

follow-up ACTIVITIES

1. For a substantial part of our history, music was not written down. Discuss the reasons why notation might have developed.

2. In MUSIC . . . IS CONDUCTED, it is recommended that students listen to the same work interpreted by two different conductors and listen for the differences. A similar approach can be used with the study of improvisation. Many jazz instrumentalists and vocalists have made recordings of the same songs – standards with familiar melodies. Each recording, however, is different. Using the same material – the melody and rhythm pattern established by the composer – the performer expresses the work in a highly personalized manner. Find several performers' versions of the same song and listen for the differences.

3. Students should understand that improvisation always takes place within a defined set of rules. For example, by looking at popular sheet music arranged for guitar and piano, students will see a melody and a written accompaniment. But above the melody, they will also see a series of chord notations. These provide the harmonic rules around which the musician can improvise and are not unlike the figured bass used in the Baroque period. Many musicians use music that has *only* the melody and chord markings. This is often

called a "fake" book. The melody and chord notation form the basis for improvising.

4. Students should also understand that the variations on a theme developed through improvised music can be written down and recreated. Listen for the many interpretations of the familiar "Pop! Goes the Weasel" developed by Cailliet *(RCA Adventures in Music,* Grade 4, Vol. 1). While this is not strictly improvisatory, it will give students a sense of the range of expression possible from a single familiar melody. How many variations can students detect? Keep a chart and see if students can define how each new variation is different from the previous one.

5. For recorded examples of early forms of improvisation, i.e., pre-1400, the best source is Part I of *The History of European Music,* a record collection produced by The Musical Heritage Society. Notation and annotation for each selection can be found in *The Historical Anthology of Music,* Vol. I, by Archibald T. Davison and Willi Apel (Cambridge, Massachusetts: Harvard University Press, 1946).

Series 3 of the *Bowmar Orchestral Library* includes a whole record of concertos (BOL 84) in which will be found examples of how solo performers were given the opportunity to demonstrate their technical virtuosity through the cadenza portion of this form. While these works were not truly improvised (the section was written by the composer), they will help students understand the musical relationships between the formal part of the work and the solo passages.

Modern examples of improvisation are best found on recordings of jazz and folk music concerts.

6. To help students develop their own definitions and understanding of improvisation, ask students to figure out how many different routes they could take from school to home that would take them approximately the same amount of travel time. Or, use the story opening described in the synopsis. What other activities do students pursue that have certain structural rules but where the completion of the activities allows for latitude in personal style?

7. To give students practice in musical improvisation, you will need to establish the structural rules. One method is to go back to the rhythm patterns suggested in MUSIC . . . IS RHYTHM. Choose any single line of these patterns as the basis of the improvisation. One part of the class should always clap or tap out this pattern. Other students can join in with improvised rhythm patterns that work with the selected structure. Have students discuss why they like some improvisations better than others.

Similarly, having selected a rhythmic base, students might experiment with melodic instruments to improvise a melody that would go with the pattern (see MUSIC . . . IS MELODY). If possible, tape record these efforts so that students can hear the results of their improvisations.

PROGRAM 10:

MUSIC...IS STYLE

THE STYLE OF A PIECE OF MUSIC REFERS TO THE USE OF MUSICAL ELEMENTS WHICH ARE CHARACTERISTIC OF A GIVEN CULTURE, HISTORICAL PERIOD, OR INDIVIDUAL.

BEHAVIORAL OBJECTIVE

- Students will be able to identify through listening two stylistic periods of Western musical culture.

CONCEPTS

- The dates assigned to any musical period are arbitrary and often overlap.
- This program is limited to styles of Western music, beginning at about 1600.
- Music of the Baroque period (1600-1750) is characterized by a steady driving rhythm along with a very elaborate melody. Often there is more than one melody playing at a given time, making the music polyphonic. Extreme contrasts in dynamics from very loud to very soft are common and are achieved by the addition and deletion of instruments rather than by asking the musicians to play louder and softer. The harpsichord and organ are in wide use.
- The Classical period (1700's) is characterized by music that is on the whole less complex in sound than that of the Baroque and that is balanced and clear. Melodies, rhythms and harmonies work together to effect this balance, and the changes in dynamics are generally smoother than in the Baroque period. The music is mostly homophonic, meaning that one melody stands out. The beginning of modern orchestration is heard in this period.
- The Romantic period (1800's) is characterized by the free and expressive use of musical ideas (both long and short) and by unpredictable changes in tempo and mood within the same part of a composition. All instrumental families (e.g., strings, woodwinds, brasses, percussion) are fully developed and widely used.
- The Impressionistic period (1900's) has long flowing melodies, freer rhythms and freer form. Harmonies have more tones and change frequently.

- The modern period, on which we lack historical perspective, seems to be best characterized as having an enormous variety of styles, with widespread experimentation in the use of all the elements of music. Frequently there is an emphasis on irregular rhythms and harmonic clashes – what we call dissonance.

synopsis

In MUSIC . . . IS STYLE, Murry Sidlin takes us on a whirlwind tour of about three hundred years of Western music history and its relationship to the art, architecture and dress of its day. Throughout the show, he is assisted by Bernie, the Stage Manager, who, try as he might, never quite gets his costumes in the right place for the right time until the end of the show. Bernie thinks the proper costume for the Baroque period is a barrel (because how much more bar-oke can you get?) and for the Classical period he appears as a Roman Centurion. Time moves forward, but Bernie moves backward. For the Romantic period, he appears as a knight in shining armor.

Murry does find the time, however, to set Bernie straight – and the viewers as well – about how music keeps changing in style through the years. The Baroque period, for example, was characterized by busyness. We see examples of Baroque art with lots of equally important things happening all over the canvas, and Baroque architecture, where the buildings are heavily decorated and ornamented wherever we look. The music of the period is just as busy and just as full. Murry conducts the National Symphony Orchestra playing part of Bach's *Second Brandenburg Concerto* to demonstrate Baroque polyphony – lots of melodies going on at the same time.

By the early 1700's, during what we now call the Classical period, things were a lot calmer. We see that paintings looked quieter, more serene, and how the people seem to have their emotions held inside. In the America of the 1700's, people looked to the ancient styles of Greece and Rome for a model of how their buildings should look. Instead of having lots of ornamentation, these buildings were simple and balanced. You can almost draw a line down the middle of the building and know that both sides would be perfectly balanced and symmetrical.

In music, the piano was becoming an important solo instrument and the polyphonic music of the Baroque period gradually gives way to homophony – where the music has one main melody that stands out. Like Classical painting, Classical music seems restrained. The music hardly ever gets very, very loud and hardly ever explodes. Pianist Arno Drucker plays from Mozart's *Piano Sonata in F Major* to demonstrate the sound of the Classical period.

Murry explains Romantic music to Bernie this way: "It's full of great feeling and emotion – unpredictable music, full of surprises. Sudden louds, sudden softs, sudden changes of speed, sudden changes of rhythm, sudden changes of mood." And all these characteristics are demonstrated in part of Berlioz's *Fantastic Symphony,* played by the National Symphony Orchestra.

We get a sense of the Impressionistic period with which our own century started by looking at several paintings, among them by the French artist Seurat, while we listen to portions of Ravel's *Daphnis and Chloe.* And finally, we are in our own time, our own century, watching Murry conduct the orchestra in "The Infernal Dance" from Stravinsky's *The Firebird Suite* – unpredictable and exciting – a work that shocked audiences 50 years ago, but which is part of almost every orchestra's repertoire today.

PREPARATORY ACTIVITY

Take students to a street in the neighborhood of the school that has varied architecture. After choosing the two most different houses they can find, they should discuss and list the things about each house that are the same and those that are different. The differences will be those things that give each house its own style. Students should also discuss how the style of the house might affect the way people live in the house, e.g., some people like large open rooms, others like lots of small closed rooms, etc.

NOTE:

In introducing this program, and in later discussions, be sure students understand that the word "classical" relates to a specific style and time period, and is *not* synonymous with all orchestral music.

follow-up ACTIVITIES

1. From students' viewing and listening experiences, create two lists of descriptive words and phrases that define Classical and Romantic music. Have students seek examples of architecture, dress and art that were created during the same time period. See how many of the descriptive phrases relate to different forms of stylistic expression.

2. Choose two other periods, perhaps Baroque and a contemporary work, and play several examples from each. Discuss similarities and differences in the use of the musical elements: rhythm, melody, harmony, tone color and form.

3. Review the selections students have heard during other units and choose several that students have particularly enjoyed studying. Can students now identify the stylistic periods of some of these works?

4. Compare and contrast the use of musical elements in student-selected popular music with their

style of living. What about the music is typical of their lives?

5. If possible, invite someone from a local musical performing group to class to discuss with students how selections for a concert are chosen for variety and balance. Have students plan a concert (using recordings) of three works (perhaps some of those identified in Activity #3) and prepare program notes that tell something about the similarities and differences in the music.

6. There are a considerable number of children's books that focus on composers and music of different periods (see pages 47-49). Encourage students to use these resources to increase their knowledge of the life style of the period and to relate this to the music.

7. The concept of balance, typical of Classical music, can be explored in class by discussing other types of balance and relating these to the ways a composer uses balance. It is important that students understand that balance is not necessarily achieved by an exact mirror image. For example, in how many ways can the following example be balanced?

2 + 3 =

What is meant by a balanced diet? What strategies do students use to balance a seesaw? In each case, there are many possible answers, i.e., many ways to achieve balance. Discuss also, what strategies students would use in these situations to create an unbalanced situation.

Likewise, the concept of sudden changes, typical of Romantic music can be simulated in the classroom. What factors might cause a sudden change in tempo or dynamics in the flow of classroom work? How do students react to those changes? How do they react to the changes in Romantic music?

RECOMMENDED CLASSROOM LISTENING

Use with Listening Guide No. 1, page 55.

RCA ADVENTURES IN MUSIC

Baroque
Bach, *Little Fugue in G Minor*
Grade 6, Vol. 1
Answer Key: 1 d 2 b 3 d 4 b

Classical
Mozart, *Divertimento No. 17:* Menuetto No. 1
Grade 5, Vol. 2
Answer Key: 1 b 2 d 3 a 4 b

Impressionistic
Debussy, *La Mer:* Play of the Waves
Grade 6, Vol. 2
Answer Key: 1 d 2 d 3 d 4 b

Modern
*Stravinsky, *The Firebird Suite:* Infernal Dance of King Kastchei
Grade 5, Vol. 2
Answer Key: 1 d 2 c,d 3 d 4 b

BOWMAR ORCHESTRAL LIBRARY

Baroque
Bach, *Little Fugue in G Minor*
Series 3, No. 86
Answer Key: 1 d 2 b 3 d 4 b

Classical
Mozart, *Minuet*
Series 1, No. 53
Answer Key: 1 a 2 b 3 d 4 b

Romantic
Berlioz, *Symphonie Fantastique:* March to the Scaffold
Series 3, No. 78
Answer Key: 1 d 2 b,d 3 d 4 b

Impressionistic
*Debussy, *La Mer:* Dialogue of the Wind and the Sea
Series 3, No. 70
Answer Key: 1 d 2 d 3 d 4 b

Modern
*Stravinsky, *The Firebird Suite,* Infernal Dance of King Koschai
Series 3, No. 69
Answer Key: 1 d 2 c,d 3 d 4 b

*Works heard on MUSIC . . . IS STYLE

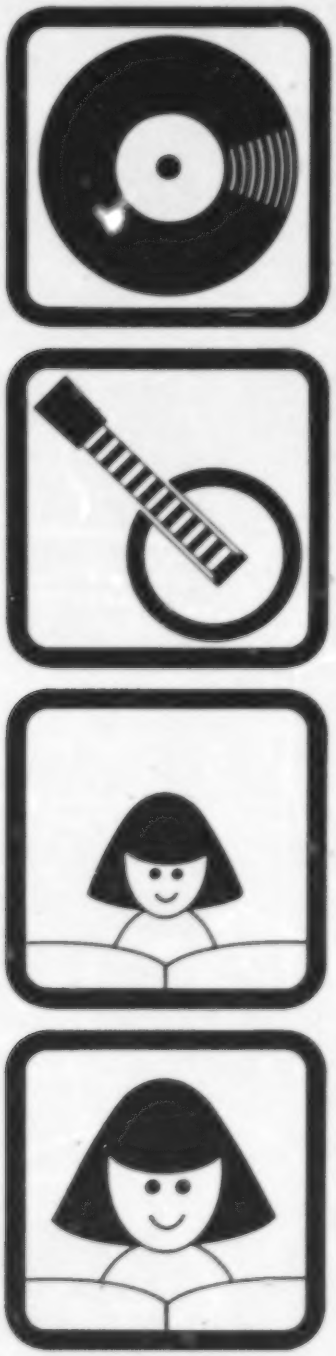
RESOURCES

A DISCOGRAPHY OF MUSIC OF NON-EUROPEAN ORIGINS

INSTRUMENTS IN THE CLASSROOM

RECOMMENDED READING FOR STUDENTS

RECOMMENDED READING FOR TEACHERS



A DISCOGRAPHY OF MUSIC OF NON-EUROPEAN ORIGINS

Afro-American: The World of Popular Music.
Chicago: Follett, 1974.

A Bell Ringing in the Empty Sky.
Nonesuch H72025. (Japanese Shakuhachi music)

Chinese Classical Music.
Lyrichord LL72.

Chinese Taoist Music.
Lyrichord LLST7223.

Japanese Koto Classics.
Nonesuch H72008.

Korean Court Music.
Lyrichord LLST7206.

Music of Southeast Asia.
Folkways FE4423.

Nonesuch Explorer: Music from Distant Corners of the World.
Nonesuch H7-11 (2 records).

Songs of the Watusi.
Folkways FE4428.

Classical Indian Music.
Odeon Records MOAE 147-149.

Classical Music of India.
Folkways FI8366.

Morning and Evening Ragas.
Capitol DT2721.

Africa East and West.
Institute of Ethnomusicology, University of California at Los Angeles IER 6751.

African Music.
Folkways FE8852.

Heliotrope Bouquet
Nonesuch H-71257 (piano rags 1900-1970).

INSTRUMENTS IN THE CLASSROOM

COMMERCIALLY AVAILABLE INSTRUMENTS

The following is a list of three categories of some commercial instruments available to the classroom:

MELODIC
resonator bells
marimba
flutophone
recorder
xylophone
piano
glockenspiel
metallophone

HARMONIC
autoharp
piano
ukulele
guitar

PERCUSSIVE
resonator bells
marimba
two tone bell
tambourine
calabash
tone block
claves
triangle
castanets
maracas
guiro
conga drum
hand drums
bongos
tub drum
redondo

MUSICAL INSTRUMENTS EASILY MADE BY STUDENTS

The following is a list of instruments which can be made by students in the classroom. Many of these instruments are versatile in their uses as melodic, harmonic or percussive instruments: the code m, h, and p follows the construction directions to indicate the potential uses of each instrument.

BOTTLES:

Fill as many soft drink bottles as you wish notes with graduated amounts of water. Students produce pitches by blowing across the openings. (m)

GLASSES:

Glasses can be filled with graduated amounts of water and will produce pitches when struck with a metal spoon. Glasses of different sizes are recommended in order to get a wider range of possible pitches; the smaller the glass, the higher the pitch. (m, p)

EARTHEN POTS:

Earthen flower pots which have drainage holes in the bottom can be suspended from ropes which are inserted through the holes and knotted on the inside. Pots of different sizes will produce different pitches when struck with a hard mallet. (m, p)

MONOCHORD:

"Chorde" originally meant string; this simple one-string instrument can be made by inserting a small screw-eye at each end of a strip of wood 2' long and 1-2" wide, and attaching a wire or a nylon fish line at both ends to each eye. Bridges to hold the string up can be made with two popsicle sticks. Make a groove across the strip of wood about 2" from each end, just wide enough for the edge of a popsicle stick. Insert each popsicle stick in a groove under the wire. The string can be tightened before use and as needed after use, by inserting a nail through the hole of an eye and turning it to make the string wrap around the screw, much like a guitar or ukulele. The instrument is played by plucking, and different pitches can be obtained by placing a finger anywhere on the string and pressing it down to the wood; the shorter the string is made, the higher the pitch. (m)

HARP:

Obtain a rectangular board about 18" long by 12" wide. Along the width of the board, 1" from the edge, make a row of screw eyes (as many as you wish strings). Along the opposite side, position the same number of screw eyes at graduating distances from the edge in order to be able to have strings of differing lengths (and thus differing pitches). Nylon fish line should be tied to each pair of eyes, and can be tightened by turning the eyes (see monochord). The harp is played by strumming or plucking, and it will resonate best if played on a hard surface. If a violin bow is available, this too can be used to increase the number of different sound qualities the instrument can produce. (m, h)

(m) = melodic (h) = harmonic (p) = percussive

HOSE HORN:

An instrument which amplifies the sound of the voice can be made using a 6-12" length of plastic or rubber garden hose and a funnel whose stem will fit into the hose. Cut the stem from the funnel just before the point where it begins to flare out; insert it in one end of the hose, and tape it in place as a mouthpiece. The wide portion of the funnel is inserted and taped to the other end of the hose. Pitches are produced by changing the pitch of the sound of the voice. Variations in the quality of the pitches can be discovered through the use of hoses of different diameters. Similarly, a cardboard tube such as that from a roll of toilet paper or paper towels will amplify the sound of the voice, thus serving as a kind of horn. Different lengths and diameters produce differences in resonance. (m)

XYLOPHONE:

Place at least six tongue depressers along the edge of a table so that they stick out over the edge at graduating distances. Put a piece of wood over the tongue depressers and secure it to the table with two C-clamps. Each tongue depresser will make a different pitch when flicked with a finger. (m)

HARMONICA:

A comb can be turned into a harmonica by covering the teeth with waxed paper. It is played by placing the mouth over the paper-covered teeth and making sounds with the voice. (m)

CYMBALS:

Two metal pot covers, when clashed together, make cymbals. (p)

FINGER CYMBALS:

Tie a pair of metal buttons to a finger and thumb and clash them together. (p)

JINGLE BELLS:

Sew bells onto a piece of twill tape or other material. (p)

COCONUT SHELLS:

Saw coconut in half; clean out meat, and allow to dry. When halves are struck together they make a sound like horses' hooves. (p)

DRUM:

Cut out both ends of a large cylindrical tin can. Stretch a piece of inner tube over one end and secure in place with a heavy elastic. Strike with a soft mallet. Pitch will vary according to the size of the can, the material used for the head, and the tightness of the head. (p)

PIPES OF PAN:

Obtain any kind of stiff, thin tubing (e.g., 1/2" in diameter). Cut it into eight graduated lengths and arrange in sequence with ends flush on one side. Tape them to each other about 1" from the flush ends. Holding the pipes by the tape, with flush ends up, the student can either produce individual tones by blowing across one of the openings at a time, or can produce simultaneous tones by blowing down the whole row of openings. (m, h)

WASHTUB BASS:

A broomstick, heavy string or thin clothesline, and a washtub can be made into a washtub bass by doing the following: Turn the washtub upside down; punch a small hole through the center of the bottom and insert the string, securing it inside the tub by making a heavy knot. Cut a groove in one end of the broomstick just wide enough to fit over the lip of the washtub bottom. When broomstick is in place, pull string up from center of tub and attach it to free end (either through a previously drilled hole, or around a groove similar to that at the other end). Student should place one foot on the washtub to prevent it from tipping over and can stretch the string tight by pulling on the broomstick. The tighter the string, the higher the pitch obtained. (m, p)

WIND CHIMES:

Any objects which will clang or rattle together (e.g., spoons, dowels) can be suspended from a frame (e.g., a coat hanger or a ruler) and will make a good percussion instrument when struck. (p)

RATTLE:

Any plastic container (e.g., detergent, ammonia) can be filled with small objects to make a rattle. Different sized objects make different sounds (e.g., compare a sand rattle to one made with beans, stones or rice). (p)

SAND BLOCKS:

Cover a pair of wooden blocks with the same grade of sandpaper and rub together. Pairs with different grades of sandpaper will make different sounds. (p)

TAMBOURINE:

Remove cork or other filler from two or three soda bottle caps; hammer them flat and nail them loosely in a row at one end of an 8" stick of wood. Slap against the hand or body to play. (p)

RHYTHM STICKS:

Pairs of rhythm sticks made of different kinds of wood will vary in the quality of sound produced. (p)

(m) = melodic (h) = harmonic (p) = percussive

RECOMMENDED READING FOR STUDENTS

GENERAL REFERENCE

Craig, Jean, *The Story of Musical Notes* (Minneapolis: Lerner Publications Company, 1962); 30 pages, 25 two-color illustrations; treats systems of notation from primitive to modern times; part of the "Musical Books for Young People" series.

Cross, Milton, and David Ewen, *Milton Cross' Encyclopedia of the Great Composers and Their Music*, 2 volumes (Garden City, N.Y.: Doubleday and Co.).

Davis, Marilyn Kornreich, and A. Broida, *Music Dictionary* (Garden City, N.Y.: Doubleday and Co., 1956); 63 pages, illustrated; 800 concise definitions with phonetic pronunciations.

Lerner, Sharon, *Places of Musical Fame* (Minneapolis: Lerner Publications Company, 1962); part of the "Musical Books for Young People" series.

Norman, Gertrude, *The First Book of Music* (New York: Franklin Watts Inc., 1954); 65 pages, well-illustrated; history of music, notation, composition, instrumentation, and musical elements.

Surplus, Robert W., *Story of Musical Organizations* (Minneapolis: Lerner Publications Company, 1963); discusses the orchestra, dance band, combo, choir, glee club, chamber music groups and the music suited to each; part of the "Musical Books for Young People" series.

_____, *The Alphabet of Music* (Minneapolis: Lerner Publications Company, 1963); includes a section on how to make up a song; part of the "Musical Books for Young People" series.

ABOUT SOUND

Beeler, Nelson F., *Experiments in Sound* (New York: Thomas Y. Crowell, 1961); 130 pages, simple drawings; straightforward, clear directions for simple experiments with sound; Grs. 5-9.

Berger, Melvin, and Frank Clark, *Science and Music* (New York: McGraw-Hill, Inc., 1961); 176 pages, line drawings; an excellent exploration of the relationship of the science of sound to the art of music, beginning with the construction of musical instruments and production of musical sounds through performance and the recording of performances; emphasis on a deeper understanding of the experience of listening to music; Gr. 6 up.

Krishef, Robert, *Playback: The Story of Recording Devices* (Minneapolis: Lerner Publications Company, 1974); excellent supplementary science reading on sound recording from Edison's first cylinder to modern stereos; part of the "Musical Books for Young People" series; Gr. 5 up.

Meyer, Jerome S., *Sound and its Reproduction* (Cleveland: World Publishing Company, 1972); 62 pages, 25-30 b/w illustrations; semi-technical presentation of the basic principles of sound production and recording; Grs. 3-5.

ABOUT INSTRUMENTS

Balet, Jan, *What Makes an Orchestra?* (New York: Henry Z. Walck, Inc., 1951); 41 pages, 30 colorful sketches; informative and cleverly illustrated treatment of the orchestra and small ensembles, with pictures of how to play each instrument; Grs. 4-7.

Berger, Melvin, *The Violin Book* (New York: Lothrop, Lee & Shepard Company, 1972); 86 pages, 35 b/w photos and sketches; includes particularly good chapters on the construction of the violin and the scientific principles on which this construction is based; Grs. 3-7.

Commins, Dorothy Berliner, *All About the Symphony Orchestra and What it Plays* (New York: Random House, 1961); 132 pages, 75 b/w photos and sketches; a comprehensive book on the orchestra that covers musicians and instruments, function of the conductor, orchestral musical forms, and biographical information on some composers; lists composers and compositions that feature unusual sound sources; Grs. 5-9.

Craig, Jean, *The Heart of the Orchestra* (Minneapolis: Lerner Publications Company, 1962); 40 pages, well-illustrated; discusses stringed instruments; part of the "Musical Books for Young People" series; Gr. 5 up.

_____, *The Woodwinds* (Minneapolis: Lerner Publications Company, 1963); 40 pages, well-illustrated; part of the "Musical Books for Young People" series; Gr. 5 up.

Davis, Lionel, and Edith Davis, *Keyboard Instruments* (Minneapolis: Lerner Publications Company, 1963); 40 pages, well-illustrated; part of the "Musical Books for Young People" series; Gr. 5 up.

Dietz, Betty N., Michael Olatunji and M. Babatunde, *Musical Instruments of Africa* (John Day Company, 1965); Gr. 7 up.

Elementary Science Study, Education Development Center, *The Musical Instrument Recipe Book* (New York: McGraw-Hill, Inc., 1968); 20 pages, b/w illustrations; collection of recipes for making musical instruments with an emphasis on the physical principles of sound production; Grs. 3-8.

Gilmore, Lee, *Folk Instruments* (Minneapolis: Lerner Publications Company, 1962); 40 pages, well-illustrated; part of the "Musical Books for Young People" series; Gr. 5 up.

Greene, Carla, *Let's Learn About the Orchestra* (New York: Harvey House, 1967); 44 pages, 40 b/w and sepia illustrations; an easy-to-read book that describes the major groups of instruments, their origins and development in relation to each other; Grs. 3-6.

Hawkinson, John, and Martha Faulhaber, *Rhythms, Music and Instruments to Make* (Chicago: Albert Whitman & Company, 1970); 96 pages, b/w drawings; an exploration of music through experiments with rhythm, sound, and the making of instruments; Gr. 3 up.

Hofsinde, Robert, *Indian Music Makers* (New York: William Morrow and Company, 1967); 95 pages, illustrated; excellent directions for the construction of Indian instruments such as tom toms, drums, rattles, etc.; Grs. 4-6.

Kettelkamp, Larry, *Drums, Rattles and Bells* (New York: William Morrow and Company, 1960); Grs. 4-6.

_____, *Flutes, Whistles and Reeds* (New York: William Morrow and Company, 1962); 48 pages, 35 illustrations; general and easy-to-read treatment of woodwinds with directions for making elderberry whistles, shepherd's pipes, willow reeds and soda straw oboes; Grs. 4-6.

_____, *Singing Strings* (New York: William Morrow and Company, 1958); Grs. 4-6.

Lacey, Marion, *Picture Book of Musical Instruments* (New York: Lothrop, Lee & Shepard Company, 1970); 51 pages, large b/w ink sketches; an excellent resource on strings, woodwinds, brasses, percussion, keyboard and modern instruments; detailed but clear and well-illustrated; Grs. 4-6.

Levine, Jack, and Takeru Iijima, *Understanding Musical Instruments* (New York: Fred Warne and Company, 1971); 119 pages, detailed b/w illustrations; a good description of orchestral instruments and how they are played; discography; brief discussion of folk instruments; Grs. 5-9.

Posell, Elsa, *This Is An Orchestra* (Boston: Houghton Mifflin Company, 1973); emphasis on helping young listeners understand orchestral music; includes sections on choosing an instrument, building a home listening library, and analyzing scores; Grs. 2-5.

Suggs, William W., *Meet the Orchestra* (New York: Macmillan Company, 1966); 80 pages, b/w drawings; discusses the background of each instrument and the principles of its sound production; glossary and discography; Grs. 4-6.

Surplus, Robert W., *The Beat of the Drum* (Minneapolis: Lerner Publications Company, 1971); 48 pages, well-illustrated; discussion of ancient and modern percussion instruments; part of the "Musical Books for Young People" series; Gr. 5 up.

Tetzlaff, Daniel B., *Shining Brass* (Minneapolis: Lerner Publications Company, 1963); 40 pages, well-illustrated; part of the "Musical Books for Young People" series; Gr. 5 up.

DIFFERENT KINDS OF MUSIC

Hughes, Langston, *The First Book of Jazz* (New York: Franklin Watts, Inc., 1954); 65 pages, cartoons and notated musical examples; comprehensive and attractive history of the development of jazz, its improvisatory characteristics, and its influence on contemporary pop music; Grs. 4-6.

Morris, Berenice Robinson, *American Popular Music* (New York: Franklin Watts, Inc., 1970); 63 pages, line drawings; discusses music as an expression of colonial American life with an emphasis on lyrics and history; Grs. 4-6.

Streatfield, Noel, *The First Book of the Opera* (New York: Franklin Watts, Inc., 1967); 60 pages, 45 color sketches; history of opera with emphasis on composers and plots; also discusses costuming and opera houses; Grs. 4-6.

Van Der Horst, Brian, *Folk Music in America* (New York: Franklin Watts, Inc., 1972); 70 pages, photos and pencil sketches; history of American folk music including the transition from psaltery to piano and lute to guitar; has section on the use of home-made instruments; Grs. 4-6.

ABOUT MUSICAL PEOPLE

Berk, Phyllis, *The Duke's Command* (New York: The Lantern Press, Inc., 1966); 30 pages, each with illustration; a story about Handel's childhood and the recognition of his talent at age seven; Grs. 2-5.

Bishop, Claire Huchet, *Johann Sebastian Bach – Music Giant* (Champaign, Ill.: Garrard Publishing Company, 1972); 144 pages, b/w drawings; emphasis on the supportive role of Bach's family in his musical growth; Grs. 4-7.

Brower, Harriette M., *Story-Lives of Master Musicians* (New York: J.P. Lippincott Company, 1950); an anthology; 371 pages, 22 sepia portrait photos; Bach, Beethoven, Berlioz, Brahms, Chopin, Debussy, Franck, Gluck, Grieg, Handel, Haydn, Liszt, McDowell, Mendelssohn, Mozart, Palestrina, Schubert, Schumann, Tschaikowsky, Verdi, Von Weber, Wagner; Grs. 5-6.

Cavanah, Frances, *Jenny Lind and her Listening Cat* (New York: The Vanguard Press, Inc., 1961); 158 pages, line drawings; appealing and easy reading; Grs. 3-6.

COMPOSER SERIES (New York: E.P. Dutton and Company, Inc., 1936-1971) by Opal Wheeler and/or Sybil Deucher; big print and easy reading; titles include: *Edward McDowell and his Cabin in the Pines; Ludwig Beethoven and the Chiming Tower Bells; Mozart, The Wonder Boy; Peter Tschaikowsky and The Nutcracker Ballet; Robert Schumann and*

his Mascott Ziff; Sebastian Bach, The Boy from Thuringia; The Story of Peter Tschaikowsky; Gr. 4 up.

Dunham, Montrew, *Mahalia Jackson: Young Gospel Singer* (Bobbs Merrill Company, Inc., 1974); 200 pages, drawings; easy reading; Gr. 6.

Ewen, David, *The Story of George Gershwin* (New York: Holt, Rinehart & Winston, 1943); 211 pages, b/w drawings; an account of Gershwin's struggles and successes as a child musician, and of the problems he encountered in trying to make popular music "serious"; Grs. 4-6.

Goldreich, Gloria, and Esther Goldreich, *What Can She Be? A Musician* (New York: Lothrop, Lee & Shepard Company, 1975); 48 pages, b/w photos of women musicians; introduces the various aspects of a musical career through the activities of a young woman musician who composes, performs, teaches, and conducts; Grs. 1-5.

Gough, Catherine, *Boyhoods of Great Composers* (New York: Henry Z. Walck, Inc., 1960); an anthology; 53 pages, amusing line drawings; features Elgar, Grieg, Handel, Mendelssohn, Mozart and Schubert as child musicians; Grs. 4-7.

Kyle, Elizabeth, *Duet* (New York: Holt, Rinehart & Winston, 1968); 213 pages; fictionalized dialogue about the lives of Clara and Robert Schumann; Gr. 5 up.

_____, *Song of the Waterfall* (New York: Holt, Rinehart & Winston, 1970); 233 pages; biography of Edward and Nina Grieg with emphasis on how personal and family relationships affected Grieg's musical growth; Gr. 5 up.

Mathis, Sharon Bell, *Ray Charles* (New York: Thomas Y. Crowell Co., 1973); 33 pages, large sketches; Grs. 1-5.

Montgomery, Elizabeth Rider, *Duke Ellington, King of Jazz* (Champaign, Ill.: Garrard Publishing Company, 1972); 95 pages, pastel watercolors; an excellent account of the life of a peaceful man working for the cause of blacks through his music; Grs. 3-6.

Moore, Carman, *Somebody's Angel Child* (New York: Thomas Y. Crowell Company, 1969); 114 pages, 12 b/w photos; biography of Bessie Smith; Grs. 5-8.

Newman, Shirlee P., *Marian Anderson (Lady From Philadelphia)* (Philadelphia: The Westminster Press, 1966); 175 pages, b/w photographs; biography of Anderson's rise to success; Gr. 5 up.

Posell, Elsa, *American Composers* (Boston: Houghton Mifflin Company, 1963); an anthology; 183 pages, b/w portrait photographs; easy-to-read and non-technical accounts of the lives of Barber, Bernstein, Copland, Cowell, Creston, Dello Joio, Foss, Foster, Gershwin, Gould, Griffes, Grofe, Hanson, Harris, Ives, Kay, Lockwood, McDowell, Mennin, Menotti, Moore, Piston, Porter, Riegger, Schumann, Sessions, Souza, Still; Grs. 4-6.

_____, *Russian Composers* (Boston: Houghton Mifflin Company, 1967); an anthology; 181 pages, 16 photos and/or portrait sketches; easy-to-read and non-technical accounts of the lives of Balakireff, Borodin, Cui, Gliere, Glinka, Kabalevsky, Khachaturian, Miaskovsky, Mussorgsky, Prokofieff, Rachmaninoff, Rimsky-Korsakoff, Scriabin, Shostakovich, Stravinsky, Tchaikovsky; Grs. 4-6.

ROCK 'N POP STARS SERIES (Mankato, Minnesota: Creative Education, 1975); 31 pages each, colorfully illustrated, easy-to-read; titles: *Roberta Flack* (Morse); *Aretha Franklin* (Olson); *Jackson Five* (Morse); *Elvis Presley* (Taylow); *Charlie Pride* (Barclay); *Carly Simon* (Morse); *Stevie Wonder* (Hasegawa); Grs. 4-6.

Surplus, Robert W., *Follow the Leader* (Minneapolis: Lerner Publications Company, 1962); 41 pages, 20 watercolor drawings; history of conducting, role of the conductor and the nature of his/her responsibilities; part of the "Musical Books for Young People" series; Gr. 5 up.

RECOMMENDED READING FOR TEACHERS

GENERAL REFERENCE

Apel, Willi, *Harvard Dictionary of Music* (Cambridge: Harvard University Press, 1969).

Baker, Theodore, *Dictionary of Musical Terms* (Boston: G. Schirmer, Inc., 1954).

Bernstein, Leonard, *The Joy of Music* (New York: Simon & Schuster, 1959).

Britten, Benjamin, and Imogen Holst, *The Wonderful World of Music* (Garden City, N.Y.: Doubleday and Company, 1968).

Buchanan, F.R., *How Man Made Music* (Chicago: Follett Publishing Company, 1959).

Cage, John, *Silence* (Cambridge: The MIT Press, 1967).

Chase, G., ed., *The American Composer Speaks: A Historical Anthology*, 1770-1965, (Baton Rouge, La.: Louisiana State University Press, 1966).

Cross, Milton, *Complete Stories of the Great Operas* (Garden City, N.Y.: Doubleday and Company, 1955).

Davison, Archibald T., and Willi Apel, *Historical Anthology of Music* (Cambridge: Harvard University Press, 1946).

Fowler, Charles B., ed., *Electronic Music* (Reston, Va.: MENC, 1968).

Fox, Lilla, *Instruments of the Orchestra* (New York: Roy Publishers, 1971).

Freeman, Ira M., *Sound and Ultrasonics* (New York: Random House Science Library, 1968).

Grout, Donald J., *A History of Western Music* (New York: W.W. Norton & Company, 1960).

Hess, Mary Wise, and Stephanie Grauman Wolf, *The Sounds of Time* (New York: J.P. Lippincott Company, 1969).

Holroyde, Peggy, *The Music of India* (New York: Praeger Publishers, 1972).

Kaufman, Helen L., *History's 100 Great Composers* (New York: Grosset & Dunlap, 1964).

Lloyd, Norman, *The Golden Encyclopedia of Music* (New York: Golden Press, 1968).

Machlis, Joseph, *Introduction to Contemporary Music* (New York: W.W. Norton & Company, Inc., 1961).

Music Educators National Conference, *Music in World Cultures* (Reston, Va.: MENC, 1969).

Mussulman, Joseph A., *The Uses of Music* (Englewood Cliffs, N.J.: Prentice-Hall, 1974).

Roach, Hildren, *Black American Music: Past and Present* (Crescendo Publishing, 1973).

Schuller, Gunther, *The History of Jazz* (London: Oxford University Press, 1968).

Slonimsky, Nicholas, *Music of Latin America* (New York: Thomas Y. Crowell Company, 1945).

Stambler, Irwin, *Encyclopedia of Pop, Rock and Soul (1950-1972)* (New York: St. Martin's Press, 1974).

_____, and Grelun Landon, *Encyclopedia of Folk, Country and Western Music* (New York: St. Martin's Press, 1969).

Toors, Frances, *A Treasure of Mexican Folkways* (New York: Crown Publishers, 1950).

METHODOLOGY

Andrews, Gladys, *Creative Rhythmic Movement for Children* (Englewood Cliffs, N.J.: Prentice-Hall, 1954); contains excellent information and ideas on music and movement for young and older children as well as experiences correlating movement with art and literature.

Aronoff, Francis Webber, *Music and Young Children* (New York: Holt, Rinehart & Winston, 1969); music concepts are treated in the context of education as a process of interrelated cognitive and affective growth; a textbook.

Baird, Jo Ann, *Using Media in the Music Program* (New York: Center for Applied Research in Education, Inc., 1976); available from The Music Educators Book Club, Englewood, N.J.

Batcheller, John, *Music in Early Childhood* (New York: The Center for Applied Research in Education, Inc., 1975); a practical handbook of ideas and activities, many of which are easily adaptable for older children.

Beckwith, Mary, *So You Have to Teach Your Own Music* (West Nyack, N.Y.: Parker Publishing Company, Inc., 1970); contains many musical examples and activities.

Beer, Alice, and Mary Hoffman, *Teaching Music, What, How, Why* (Morristown, N.J.: General Learning Press, 1973); excellent overall book including ideas for individualizing instruction in music.

Bergethon, Bjornar, and Eunice Boardman, *Musical Growth in the Elementary School* (New York: Holt, Rinehart & Winston, Inc., 1975); newly revised text that presents the scope and sequence of music in the elementary school and suggests methods and materials for the classroom teacher of Grades 1-6.

Boardman, Eunice, "New Sounds in the Classroom," *Music Educators Journal*, Vol. 55, No. 3, November 1968, pp. 62-65; an article that makes a case for teaching electronic music in the classroom; comparisons with other forms of music show electronic music to be less artificial and every bit as human; teachers are asked to put aside any prejudices they might have toward electronic music, in the interest

of providing the greatest availability of aesthetic choices to children.

Cherry, Claire, *Creative Movement for the Developing Child* (Belmont, Ca.: Fearon Publishers, 1968); a practical resource containing ideas and activities for classroom use.

Cheyette, Irving and Herbert Cheyette, *Teaching Music Creatively in the Elementary School* (New York: McGraw-Hill, 1969); a comprehensive text for the elementary school teacher.

Choksy, Lois, *The Kodaly Method: Comprehensive Music Education from Infant to Adult* (Englewood Cliffs, N.J.: Prentice-Hall, 1974); detailed account of the Kodaly method of music education as it is practiced in Hungary and as it may be applied to American schools; includes songs and selected lessons.

Crews, Katherine, *Music and Perceptual-Motor Development* (New York: The Center for Applied Research in Education, Inc., 1975); a practical handbook of activities, many of which are keyed to commercial series.

_____, "Music Every Day: You Should . . . You Can . . . Here's How!" *Instructor,* December 1970; a complete and practical guide that offers the classroom teacher encouragement, support and lots of ideas.

Daniels, Elva S., *Performing for Others* (New York: The Center for Applied Research in Education, Inc., 1975); a handbook of practical suggestions for planning student assemblies and the like.

Dishart, M., *Arts and Humanities for Young School Children* (Washington, D.C.: Central Atlantic Regional Educational Laboratory, 1969); 47 pages; a report on Phase I of the CAREL activities in arts and humanities curriculum development; explains CAREL program and defines behavioral objectives; also gives recommendations for Phase II activities.

Dwyer, Terence, *Composing With Tape Recorders, Musique Conrete for Beginners* (London: Oxford University Press, 1971); 74 pages; explains how tape recorders can be used to compose music as well as record it; fundamentals for tape recorder operation and tape storage are given, as well as exercises at varying levels of difficulty.

Elliott, Dorothy Gail, "Junk Music," *Music Educators Journal,* Vol. 58, No. 5, January 1972, pp. 58-59; an amusing article in which the author relates her experiences turning junk items into musical instruments for her classroom.

_____, "The Handwritten Sound Track," *Music Educators Journal,* Vol. 55, No. 3, November 1968, p. 114; briefly explains how filmmaker Norman McLaren makes sound tracks without any musical instruments, electronic equipment or human voices.

Findlay, Elsa, *Rhythm and Movement, Application of Dalcroze Eurhythmics* (Evanston, Ill.: Summy-Birchard Company, 1971); a resource of activities.

Gelineau, R. Phyllis, *Experiences in Music* (New York: McGraw-Hill, 1970); a recent and comprehensive text for elementary school teachers that contains practical suggestions.

Gingrich, Donald, *Relating the Arts* (New York: The Center for Applied Research in Education, Inc., 1974); a series of sequentially organized experiences for students in upper elementary grades to increase their understanding of the elements of the various arts and to help them experiment creatively in a variety of media.

Gordon, W.J.J., and Tony Poze, *Teaching is Listening* (Cambridge, Ma.: Porpoise Books, 1972); shows teachers how to develop their own metaphorically-based programmed materials using Synectics techniques.

Hickok, Dorothy Jane, and James A. Smith, *Creative Teaching of Music in the Elementary School* (Boston: Allyn and Bacon, Inc., 1974); part of the Creative Teaching series in which the nature of creativity is explored; includes class-tested activities, teaching suggestions and sample lessons.

Holdereid, Elizabeth Swist, "Creativity In My Classroom," *Music Educators Journal,* Vol. 55, No. 7, March, 1969, pp. 37-39; the author relates her experiences teaching composition of contemporary music to sixth graders.

Hood, Marguerite, *Teaching Rhythm and Using Classroom Instruments* (Englewood Cliffs, N.J.: Prentice-Hall, 1970); contains many suggestions for instrumental accompaniments and rhythmical activities.

Horazak, Thomas, "Focus On the Unconventional: Sound, Symbol, Composition, and Performance in a Fourth-Grade Class," *Music Educators Journal,* Vol. 60, No. 2, October 1973, pp. 49-51; the author relates his experiences introducing unconventional contemporary sounds and unconventional contemporary notations to fourth-graders in an effort to encourage students to compose and perform their own works.

Humphreys, Louise, and Jerrold Ross, *Interpreting Music Through Movement* (Englewood Cliffs, N.J.: Prentice-Hall, 1964); contains examples of classroom activities.

Jaques-Dalcroze, Emile, *Rhythm, Music and Education,* revised edition, translated by Harold F. Rubenstein (Surrey, England: The Dalcroze Society, Inc., 1967); first written by Dalcroze in 1921.

Johnson, Tom, "Teachers: Step Up to the Avant-Garde," *Music Educators Journal,* Vol. 58, No. 9, May 1972, pp. 30-32; pictorial notation, an important tool of the avant-garde composer, is shown to be very effective in classroom situations; examples of pictorial notation and classroom exercises involving its use are provided.

Latchlaw, Marjorie, *A Pocket Guide of Movement Activity for the Elementary School,* 2nd edition (Englewood Cliffs, N.J.: Prentice-Hall, 1970); a practical resource of ideas and activities.

Marsh, Mary Val, *Explore and Discover Music* (New York: Macmillan Company, 1970); 202 pp; this book uses creative approaches to music education in elementary, middle and high schools; the first half of the book explores the nature of sound, goes into detail on rhythm, pitch, melody and harmony, and attempts to explain contemporary music; the second half of the book is devoted to detailing how a summer program for academically talented students could be set up.

Monsour, Sally, *Music in Open Education* (New York: The Center for Applied Research in Education, Inc., 1974); ideas for creative teaching in an informal learning environment.

_____, Marilyn C. Cohen and Patricia E. Lindell, *Rhythm in Music and Dance for Children* (Belmont, Ca.: Wadsworth Publishing Company, 1966); combines movement with jingles and speech patterns; movement to reflect texture of objects; movement and poetry; relates the arts with lesson plans.

Nye, Robert E., and Vernice T. Nye, *Essentials of Teaching Elementary School Music* (Englewood Cliffs, N.J.: Prentice-Hall, 1974); Part One establishes conditions for learning music and discusses objectives, concepts, and evaluation; Part Two suggests specific learning experiences, many of which incorporate aspects of Dalcroze, Orff and Kodaly.

_____, *Music in the Elementary School: An Activities Approach to Music Methods and Materials,* 3rd edition, (Englewood Cliffs, N.J.: Prentice-Hall, 1970); a methods text in which the emphasis is on a concept approach to music and on making music a part of the core curriculum.

Orff, Carl, and Gunild Keetman, *Music for Children, Books I-V,* translated by Doreen Hall and Arnold Walter (Schott, 1956); the original.

Palmer, Mary, *Sound Exploration and Discovery* (New York: The Center for Applied Research in Education, Inc., 1974); a clear presentation of sound related activities including environmental sounds, imitating sounds, composing, vocal sounds, notation of sounds, and translating sound to movement.

Reese, Sam, "New Music Breeds Creators, Not Repeaters," *Music Educators Journal,* Vol. 59, No. 5, January 1973, pp. 65-67; article encourages teaching "New Music" in classrooms and includes an extensive list of "New Music" works and sources.

Reynolds, Jane L., *Music Lessons You Can Teach* (West Nyack, N.Y.: Parker Publishing Company, Inc., 1970); provides material for more than 200 classroom music lessons for grades 1-6.

Schafer, R. Murray, *The Composer in the Classroom* (New York: Associated Music Publishers, 1965); projects and activities for the classroom.

_____, *The New Soundscope* (New York: Associated Music Publishers, 1969).

_____, *When Words Sing* (New York: Associated Music Publishers, 1970); more suggestions for classroom activities.

Self, George, *New Sounds in Class: A Contemporary Approach to Music* (London: Universal Edition, 1967); brief history of 20th century music; lists of materials and recordings; scores of contemporary percussion music written in an unconventional notation with an explanation of how to perform each of the compositions.

Standifer, James A., and Barbara Reeder, *Source Book of African and Afro-American Materials for Music Educators* (Reston, Va.: MENC, 1972); lists of books, articles, recordings and other materials dealing with African and Afro-American music traditions; includes specific classroom experiences; discusses contributions of black musicians in concert music, theater, gospel, blues, jazz and soul.

Tait, Malcolm J., "Involving the Young Child in Music: Whispers, Growls, Screams and Puffs," *Music Educators Journal,* Vol. 57, No. 6, February 1971, pp. 33-34; article defines the four phases students must go through to compose their own music: sound exploration and discovery; sound association with imagery; sound grouping according to inherent characteristics; and, sound recording.

Wheeler, Lawrence, and Lois Raebeck, *Orff and Kodaly Adapted for the Elementary School* (Dubuque, Ia.: William C. Brown, 1972); suggests methods for adapting these methods to American classrooms.

Willman, Fred, *Electronic Music for Young People* (New York: The Center for Applied Research in Education, Inc., 1974); six complete lessons: an introduction to electronic music; new sounds; electronic sound sources; recording tape, splices, and loops; the synthesizer; the tape recorder.

Zimmerman, Marilyn P., *Musical Characteristics of Children, From Research to the Music Classroom* (Reston, Va.: MENC, 1971); an excellent resource that summarizes selected research findings and shows how they can be applied in the classroom.

LISTENING GUIDES ● STUDENT EXERCISES

STUDENT WORKSHEETS

Student's Name: _____

Date: _____ _____

Music: _____ _____

LISTENING GUIDE NO. 1

For use with:
UNIT 1. MUSIC . . . IS
UNIT 7. MUSIC . . . IS COMPOSED
UNIT 8. MUSIC . . . IS CONDUCTED
UNIT 10. MUSIC . . . IS STYLE

LISTENING GUIDE

1. The music:
   a. ___ is mostly quiet
   b. ___ is mostly moderate
   c. ___ is mostly loud
   d. ___ has many changes in dynamics

2. The tempo of the music:
   a. ___ is mostly slow
   b. ___ is mostly moderate
   c. ___ is mostly fast
   d. ___ changes at least twice

3. The register of the music is:
   a. ___ mostly high pitched sounds
   b. ___ mostly low pitched sounds
   c. ___ mostly medium pitched sounds
   d. ___ a combination

4. The music is primarily:
   a. ___ vocal
   b. ___ instrumental
   c. ___ a combination of vocal and instrumental
   d. ___ produced electronically

Student's Name: _____

Date: _____

Music: _____

LISTENING GUIDE NO. 2

For use with:
UNIT 2. MUSIC . . . IS RHYTHM

MUSIC

LISTENING GUIDE

1. The tempo of the music:
   a. ____is mostly fast
   b. ____is mostly moderate
   c. ____is mostly slow
   d. ____changes at least twice

2. The music feels as if it has accents or strong beats:
   a. ____never
   b. ____a few times
   c. ____most of the time

3. The music makes you want to count mostly:
   a. ____in 2's
   b. ____in 3's

4. The pattern of strong beats and weak beats in the music:
   a. ____is the same throughout
   b. ____changes once
   c. ____changes more than once

5. Some or all of the music is syncopated:
   a. ____Yes
   b. ____No

Student's Name: _____

Date: _____

Music: _____

LISTENING GUIDE NO. 3

For use with:
UNIT 3. MUSIC . . . IS MELODY

LISTENING GUIDE

1. The music has:
   a. ____no clear melody
   b. ____one or more melodies that stand out from the rest of the music
   c. ____more than one melody playing at the same time

2. The melody moves:
   a. ____mostly step-by-step
   b. ____mostly in big leaps
   c. ____mostly in skips or small leaps

3. The melody sounds:
   a. ____mostly smooth
   b. ____mostly jumpy or jagged

4. The melody has:
   a. ____mostly low tones
   b. ____mostly middle tones
   c. ____mostly high tones
   d. ____a combination of high, middle and low tones

5. The direction of the end of the melody is:
   a. ____upward
   b. ____downward

Student's Name: _____

Date: _____

Music: _____

LISTENING GUIDE NO. 4

For use with:
UNIT 4. MUSIC . . . IS HARMONY

MUSIC

LISTENING GUIDE

1. The harmony of the music is produced mostly by:
   a. ____two or more melodies playing together
   b. ____one or more melodies with chordal accompaniment
   c. ____mostly chords
   d. ____broken chords

2. The music has harmonic combinations that are mostly:
   a. ____thin (made up of a few tones)
   b. ____thick (made up of many tones)

3. The harmonic combinations sounded:
   a. ____mostly consonant
   b. ____mostly dissonant
   c. ____some of each

4. The harmony of the music is produced by:
   a. ____different voices singing together
   b. ____different instruments playing together
   c. ____voices and instruments together

Student's Name: _____

Date: _____

Music: _____

LISTENING GUIDE NO. 5

For use with:
UNIT 5. MUSIC IS . . . TONE COLOR

LISTENING GUIDE

1. The music uses:
   a. ____one voice or instrument (a sound source)
   b. ____a few voices or instruments
   c. ____many voices or instruments

2. The sound source or sources produce mostly:
   a. ____a full, thick sound
   b. ____a light, thin sound

3. The music is produced by:
   a. ____people-made sounds
      1) _____instruments
      2) _____voices
      3) _____both
   b. ____machine-made sounds
   c. ____both people- and machine-made sounds

4. The sound source or sources of the music are:
   a. ____bowed
   b. ____plucked
   c. ____blown
   d. ____strummed
   e. ____hit
   f. ____electronically produced
   g. ____sung

5. The music is:
   a. ____mostly high pitched sounds
   b. ____mostly medium pitched sounds
   c. ____mostly low pitched sounds
   d. ____a combination

Student's Name: _____

Date: _____

Music: _____

MUSIC LISTENING GUIDE

LISTENING GUIDE NO. 6

For use with:
UNIT 6. MUSIC IS . . . FORM

The first time you listen to the music, check one box each time you hear a new section. Add boxes if you need to.

1 2 3 4 5 6 7 8

1. How many sections are there altogether?

   _____

The second time you listen to the music, listen carefully to the first section, the second section and the last section.

2. Is the second section:
   a. ___ exactly the same as the first
   b. ___ slightly different from the first
   c. ___ completely different from the first

3. If there are differences, in what way does the second section differ from the first?
   a. ___ the melody is different
   b. ___ the rhythm of the music is different
   c. ___ the music is played by different instruments

4. Is the last section you hear:
   a. ___ exactly the same as the first
   b. ___ slightly different from the first
   c. ___ completely different from the first

5. The form of the music is:
   a. ___ A B A (sonata form)
   b. ___ A A^1 A^2 etc. (theme & variations)
   c. ___ A B A C A D A etc. (rondo)
   d. ___ other

Student's Name: _____

Date: _____

WORKSHEET NO. 1
For use with UNIT 1. MUSIC . . . IS

MUSIC STUDENT EXERCISE

This exercise asks you to compare the sounds that might be made by two different things that do not usually make a sound, and to tell how you think the sounds of these things might be different. For example,

WHICH IS LOUDER – a worm moving or an empty house? _____

WHY? _____

_____

Neither a worm or an empty house really makes any sound, so either answer you choose is right if you have a good reason. Here are some examples of reasons:

a) A worm moving is louder because it is working very hard, and an empty house just sits there doing nothing.
b) An empty house is louder because it's creepy and scary and makes me hear things, but a worm slides around and you might not even know it's there, it's so quiet.

Put *your* answer on the lines above.

Following are three more questions of this type. After you have decided on each answer and reason, you will be asked to demonstrate the differences in sound you decided upon; for each question, you will have to make two sounds.

1. **WHICH IS QUIETER – a knife cutting butter or an ice cube melting?**

   WHY? _____

   _____

   Experiment with a sound source *(e.g., piano, drum, triangle, a single bell, clapping, tapping, etc.)* and demonstrate to your teacher or a student partner the differences in sound you decided upon.

2. **WHICH SOUNDS LOWER IN PITCH – anger or a thunderstorm?** _____

   WHY? _____

   _____

   Experiment with a sound source *(e.g., piano, drum, triangle, a single bell, clapping, tapping, etc.)* and demonstrate to your teacher or a student partner the differences in sound you decided upon.

3. **WHICH SOUNDS HIGHER IN PITCH – spring or winter?** _____

   WHY? _____

   _____

   Experiment with a sound source *(e.g., piano, drum, triangle, a single bell, clapping, tapping, etc.)* and demonstrate to your teacher or a student partner the differences in sound you decided upon.

MUSIC

STUDENT EXERCISE

Student's Name: _____

Date: _____

WORKSHEET NO. 2
For use with Unit 3. MUSIC . . . IS MELODY

Throughout this unit, you have learned about how melodies move – upwards, downwards, in steps, in leaps, smoothly, and so forth.

Think about the way the melody moves while you hum the melody to "Twinkle, Twinkle, Little Star, How I Wonder What You Are."

In the box below, complete the line to show how the melody moves.

In singing or humming, you make your voice move around. Think of things you do where your body moves around. When you are in the playground, there are many things on which you move, for example:

swings
slide
seesaw

On which of these things do you move most like the melody of "Twinkle, Twinkle, Little Star"? _____

How is your movement on this thing like the motion of the melody? _____

_____

_____

_____

Which is least like the melody of "Twinkle, Twinkle, Little Star"? _____

Why? _____

_____

_____

Student's Name: _____

Date: _____

WORKSHEET NO. 3
For use with Unit 5. MUSIC . . . IS TONE COLOR

MUSIC

STUDENT EXERCISE

An orchestra has many kinds of instruments. Each instrument has a different kind of sound. We call the kind of sound the instrument's tone color. All the different tone colors of the instruments in the orchestra combine to produce the total sound you hear when the orchestra plays.

In a salad, there is a combination of different vegetables. Each is different. It has its own shape, color and flavor. The different vegetables you put into a salad will determine how the whole salad tastes.

How are the vegetables in a salad like the instruments in an orchestra? _____

_____

By making connections between the tone colors of different instruments and the flavors and textures of different vegetables, you can create your own salad of sound.

For example, if a sound salad had lettuce, the lettuce would be like *a violin* because *the sound of the violin is heard more than anything else in an orchestra and in a salad there is more lettuce than anything else.* Or you might say: if a sound salad had lettuce, the lettuce would be like *a piccolo* because *the leaves are very light like the sound of a piccolo.*

There are at least as many other possible answers as there are people in your class. Your answer will depend upon connections that have meaning for you. **Try the following.**

1. **If a sound salad had lettuce, the lettuce would be like** _____
   because _____
   _____
2. **If a sound salad had tomatoes, the tomatoes would be like** _____
   because _____
   _____
3. **If a sound salad had celery, the celery would be like** _____
   because _____
   _____
4. **If a sound salad had carrots, the carrots would be like** _____
   because _____
   _____
5. **List the instruments you chose in #1, 2, 3 and 4 here:**
   1) _____ 3) _____
   2) _____ 4) _____
6. **If you put together the tone colors of the four instruments you named, which of the following groups would it be most like?**
   ____ a rock band ____ a symphony orchestra ____ a church choir ____ a marching band
   Why? _____
   _____
   _____

MUSIC

STUDENT EXERCISE

Student's Name: _____

Date: _____

WORKSHEET NO. 4
For use with Unit 8. MUSIC . . . IS CONDUCTED

During a concert, the conductor usually shows the musicians what to do, rather than telling them. But the conductor must prepare the musicians. During rehearsal, he or she will often paint a word picture of the way the music should sound.

In this exercise, you will prepare to conduct your class in singing a song that your teacher will assign. You will need to think about how to tell your friends the kind of sound you would like to hear in words they can understand.

1. To describe how fast the song should be sung, choose an animal and tell what is happening to the animal. For example, you might say, "Sing as fast as a mouse being chased by a cat," or, "as slowly as a snail." Write down your own idea and decide how you will move your hands to show how fast or slow this is. _____

   _____

   _____

   _____

2. What sound is as loud or soft as you would like your classmates to sing? Choose something that will be familiar to your friends. _____

   _____

   Practice your hand motions to show this.

3. The conductor must decide how full and heavy, or light the music will be. What experience or object will help explain to your friends the general feeling you would like the music to have? _____

   _____

   Why? _____

   _____

   _____

4. If you need to assign different parts to different students, decide how many will be in each part based on the way you would like the music to sound. You do not have to use the whole class. Write down how many students you will use and what parts they will have: _____

   _____

   _____

   _____

These ideas are your interpretations of the music. Each conductor interprets music slightly differently, just as any one umpire might call a baseball player out and another might say the player was safe. Share your interpretation with your classmates by conducting the song in the way you have decided.